COMICS BUYER'S GUIDE

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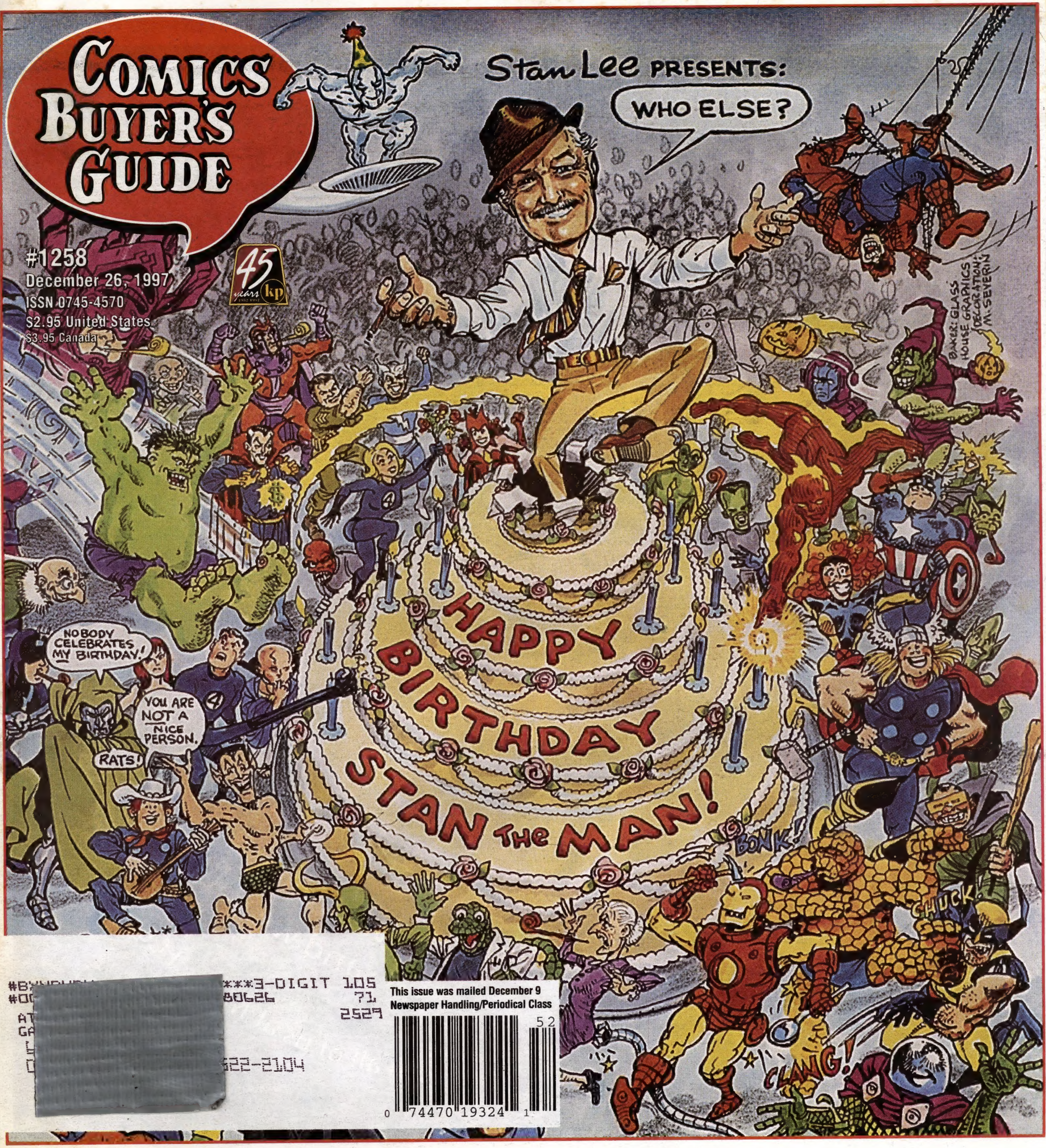

Stan Lee PRESENTS:
WHO ELSE?
HAPPY BIRTHDAY STAN THE MAN!
NOBODY CELEBRATES MY BIRTHDAY!
YOU ARE NOT A NICE PERSON.
RATS!
BONK!
CHUCK!
CLANG!
BAKER: GLASS HOUSE GRAPHICS DECORATION: M. SEVERIN

[redacted]

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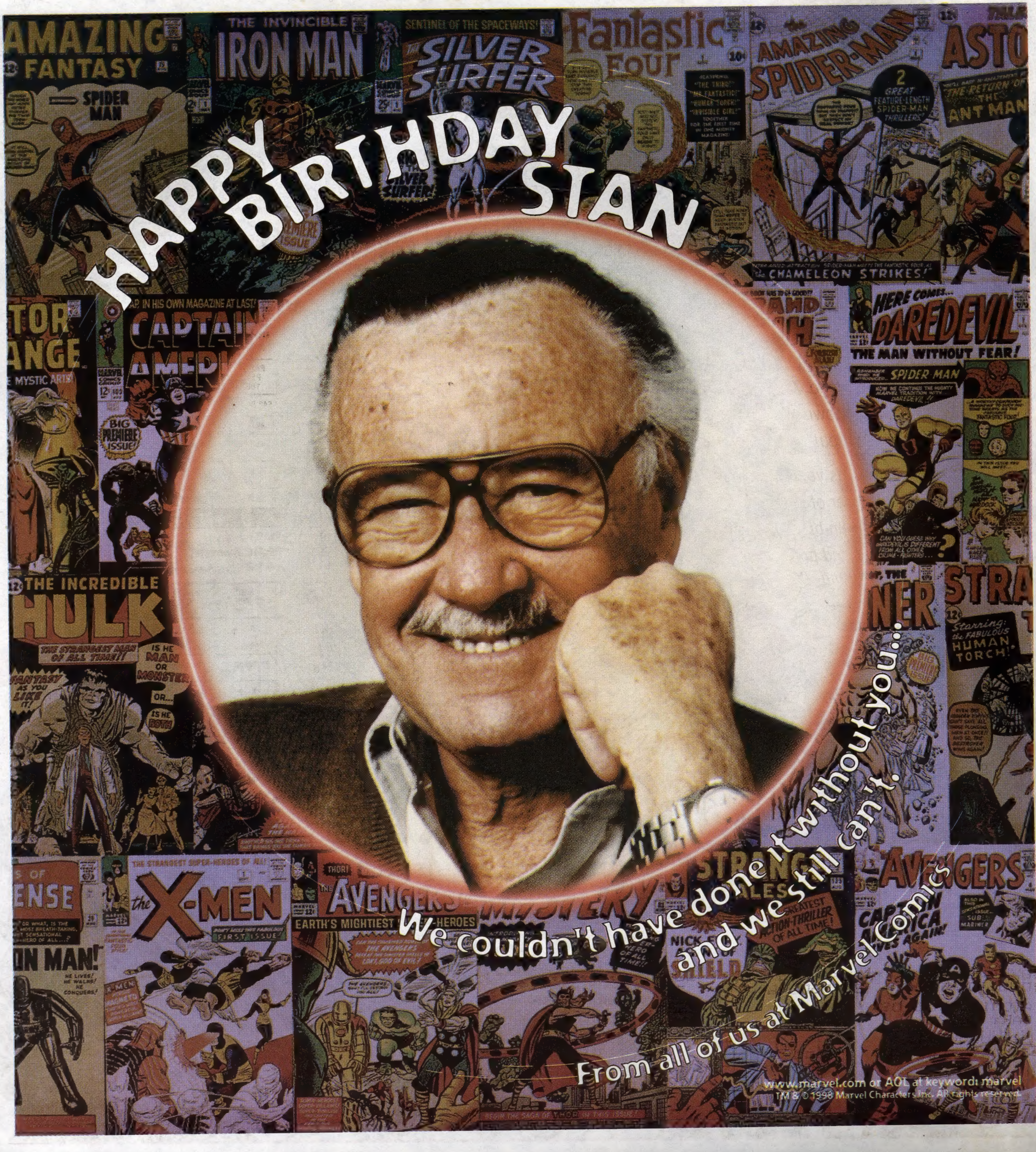
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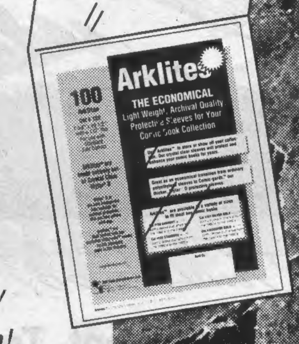
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16-20	11.50	13.50	14.50	17.75	25.50	48.75
21-25	14.00	15.25	17.75	19.25	28.50	65.50
26-30	15.25	17.00	19.75	22.00	29.00	75.00
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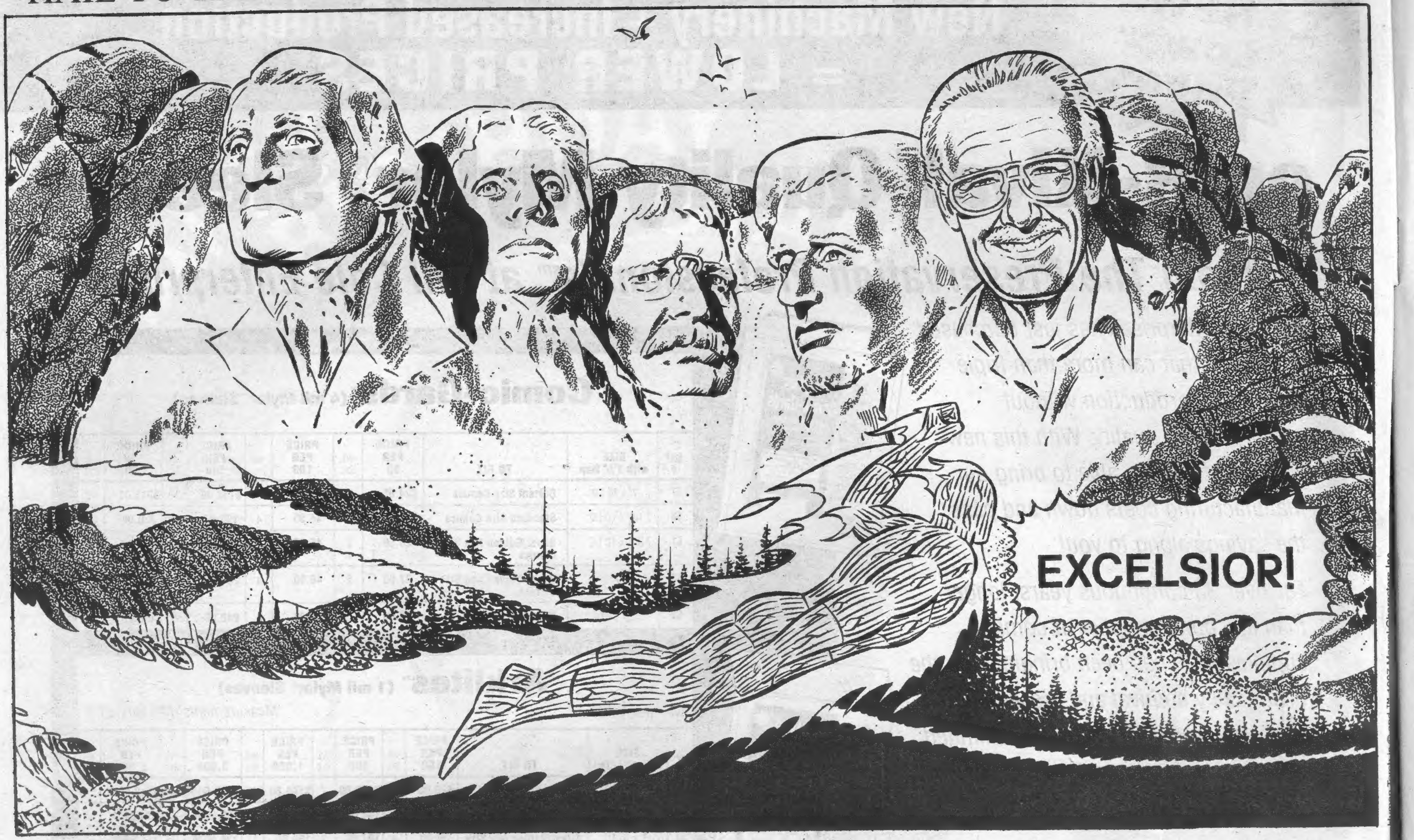
BY: JOLTIN' JOE SINNOTT



STAN... MANY HAPPY RETURNS ON YOUR 75TH – JUST KEEP THEM COMING!
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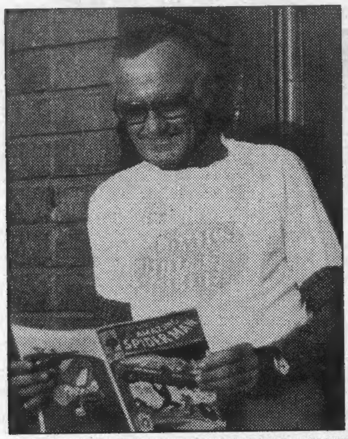

STAN LEE PRESENTS... BIRTHDAY PRESENTS!

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CBG's "Birthday Bash"

delivers greetings to "The Man" from hundreds of fans, dozens of pros, two presidents, and The Fonz!

Thanks to Mirthful **Marie Severin** for this issue's cover!

(The ***CBG Calendar*** will return, in an expanded format, next week.)

Comics Buyer's Guide **#1258 December 26, 1997 (Vol. 27, #52)**
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Face front, True Believer! Excelsior! 'Nuff said!

No, that's obviously *not* 'nuff said.

We've been deluged by countless messages. At least, we haven't been able to make a count as this is written, because they're still pouring in, three days after the deadline. And we're doing our best to accommodate folks up to the last minute — because we know how much this means to the people writing.

Letter upon letter, some of them with an enthusiastic "Happy birthday!" or "Happy 75th!" We suddenly realized we'd have to compress some of the good will into the tightest possible form — so we combined some of those brief bits into a "signed" card. It is, by the way, our intention to send Stan a far less formal compilation of such messages, but one which includes the addresses that had to be removed for publication.

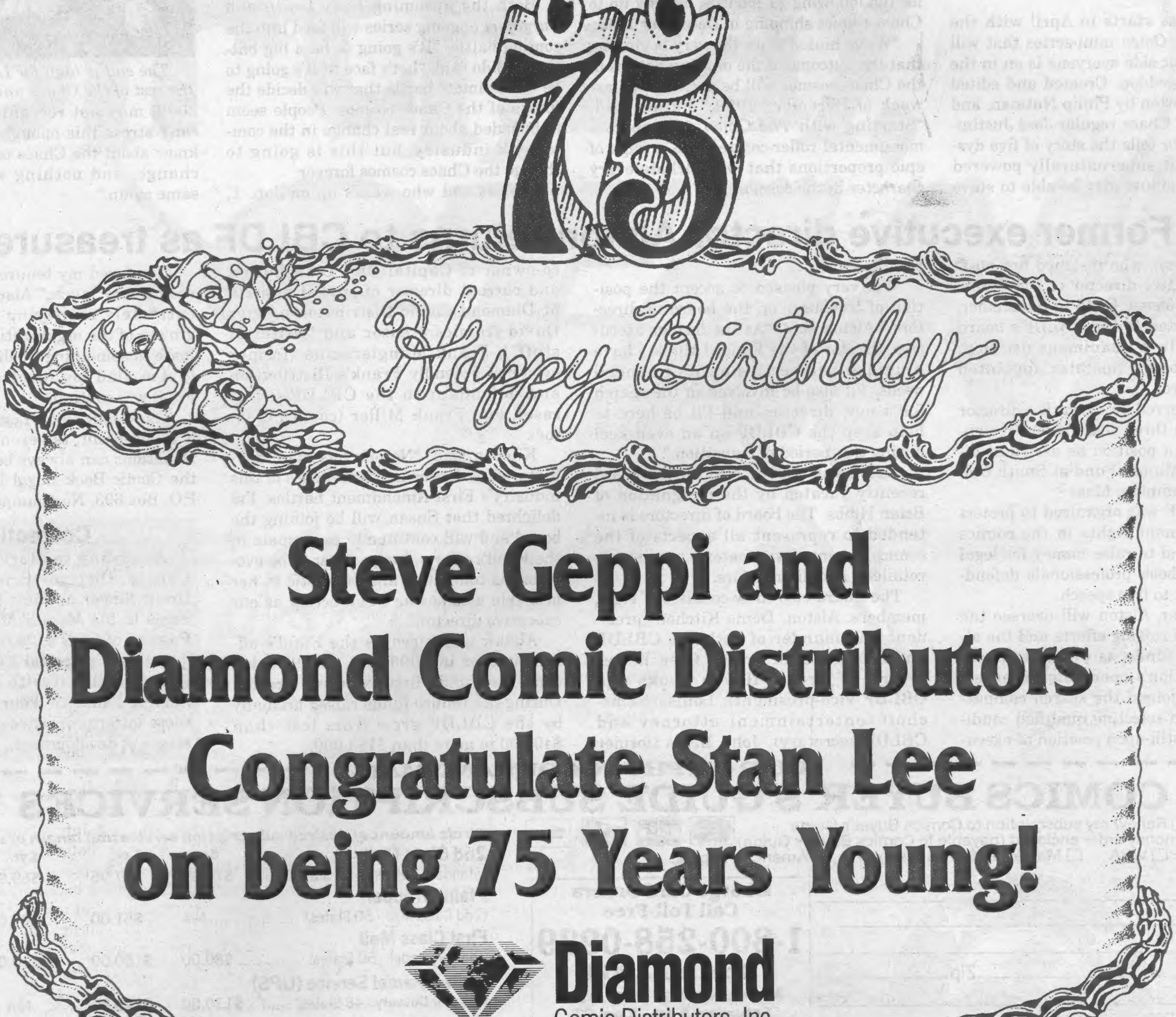
As we've put the issue together, my mind keeps going back to a magic moment from a San Diego Comic-Con of some years ago. As Stan stood at a dealer's table, a young man hesitantly approached and introduced himself. Stan, ever genial, smiled and greeted him warmly — but the man persisted grimly. It was because of Stan, he said, that he had survived. Because of Stan, he solved his problems. Because of Stan, he could deal with life and find joys as well as troubles.

It was touching and warm and meaningful, as the man spoke with grim determination — not grim as in "grim and gritty," but grim because he wanted so much for Stan to know the reality of Stan's importance. I have no idea how many people have told Stan similar facts over the years. And I have no idea how often his wife, Joan, has stood by watching, as the one-man icon her husband has become smiles and nods and shakes people's hands and lets us tell him how much he's meant.

Hey, Joan, we hope you get a kick out of this issue, too. Thanks for sharing him with us! We're a greedy bunch and we all nibble at his time, because we know he'll spare us our golden moments, our happy memories of a beaming, friendly, sharing, gifted man. We know we're stealing time — but we know he knows how vital it is to us. And it's still not 'nuff said. But it is other people's turn.

— ***Maggie Thompson***

Happy Birthday, Stan!


75
Happy Birthday

Steve Geppi and Diamond Comic Distributors Congratulate Stan Lee on being 75 Years Young!

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Chaos counts down to 2000

1998 mini-series 'The Omen' will be the beginning of the end

By Matt Brady

What do you do with a comic-book line that is highlighted by the mistress of death and a teen-age psychotic mass murderer? Destroy it, of course.

"It all ends Dec. 31, 1999," Chaos President Brian Pulido said. "That's when everything in the Chaos cosmos changes for good, and you better believe that things are going to start building up to a critical mass in these next couple of years."

The process starts in April with the five-issue *The Omen* mini-series that will show just what side everyone is on in the coming Armageddon. Created and edited by Pulido, written by Philip Nutman, and illustrated by Chaos regular José Justiniano, *The Omen* tells the story of five dysfunctional but supernaturally powered teen-agers who just may be able to stave off the end of the world. The only one who knows this for sure is the mysterious Morgan Gallows, who's seen the future in his prophetic visions.

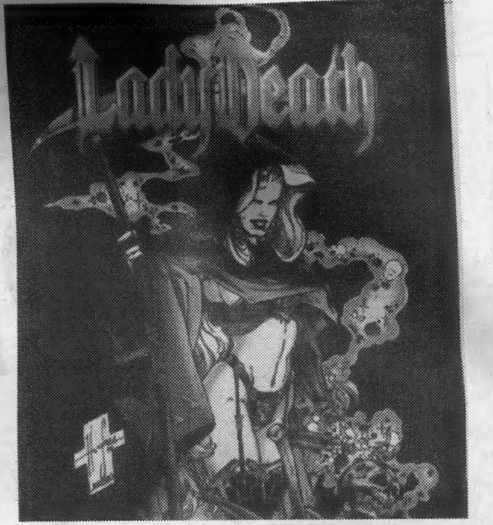
To emphasize this coming conflict within the Chaos cosmos, starting with April-shipping comics, all Chaos cosmos comics will have an "Armageddon Clock" on the cover's upper-right corner. Symbolizing the countdown to the year 2000, the clock will show decreasing increments of time for the following 21 months, leading up to Chaos comics shipping in December 1999.

"We've hinted since the very beginning that the outcome of the ongoing battles in the Chaos cosmos will be decided the last week of December 1999," Pulido said. "Starting with *The Omen* #1, expect a monumental roller-coaster ride, a saga of epic proportions that will include every character in the cosmos.„

Also starting in April, the character Homicide will change his handle to The Dead King, a reflection of his increased role in the upcoming events of the Chaos cosmos. Written by Hart Fisher and illustrated by David Brewer and Curtis Arnold, the four-issue *Dead King* mini-series places the former Homicide at the mercy of the demonic General Powell, who apparently has his own plans for how the world should end.

Both the upcoming *Lady Death* and *Purgatori* ongoing series will feed into the coming battle. "It's going to be a big battle," Pulido said. "Let's face it: It's going to be the ultimate battle that will decide the future of the Chaos cosmos. People seem to be jaded about real change in the comic-book industry, but this is going to change the Chaos cosmos forever.

"What and who wakes up on Jan. 1, 2000, may not recognize what's left. I can't stress this enough: Everything you know about the Chaos cosmos is going to change, and nothing will ever be the same again."



The end is nigh for Lady Death and the rest of the Chaos universe.

Former executive director Alston returns to CBLDF as treasurer

Susan Alston, who resigned her position as executive director of the Comic Book Legal Defense Fund in September, has been elected to the CBLDF's board of directors. In a unanimous decision, the CBLDF board has also appointed Alston treasurer.

She had served as executive director for more than three years before resigning to accept a position as assistant director of the Alumni Fund at Smith College in Northampton, Mass.

The CBLDF was organized to protect First Amendment rights in the comics community and to raise money for legal fees of comic-book professionals defending their right to free speech.

As treasurer, Alston will oversee the CBLDF's fund-raising efforts and the allocation of its funds, as well as evaluate the organization's operating expenses. She has also joined the search committee to assist in selecting qualified candidates for the still-open position of executive director.

"I'm very pleased to accept the position of treasurer on the board of directors," Alston said. "As the former executive director of the Fund, I think I have a unique perspective on its financial needs. I'll also be involved in the search for a new director, and I'll be here to help keep the CBLDF on an even keel during this period of transition."

Alston will fill the seat on the board recently vacated by the resignation of Brian Hibbs. The board of directors is intended to represent all aspects of the comics community: creators, publishers, retailers, and distributors.

The Board currently consists of eight members: Alston, Denis Kitchen (president and founder of both the CBLDF and Kitchen Sink Press), Greg Ketter (owner of Dream Haven Books and CBLDF vice-president), Louise Nemschoff (entertainment attorney and CBLDF secretary), John Davis (former co-owner of Capital City Distribution and current director of special projects at Diamond Comic Distributors), Peter David (comics creator and "writer of stuff"), Frank Mangiaracina (former owner of Friendly Frank's Distribution and defendant in the CBLDF's first case), and Frank Miller (comics creator).

Kitchen said, "No one has more day-to-day experiences in the trenches of this industry's First Amendment battles. I'm delighted that Susan will be joining the board and will continue to participate in the Fund's efforts. I expect her to be every bit as combative and energetic in her new role as she was when acting as our executive director."

Alston was hired as the Fund's administrator in 1993 and, in 1994, became the Fund's first executive director. During her tenure funds raised annually by the CBLDF grew from less than $40,000 to more than $183,000.

"I enjoyed my tenure as executive director very much," Alston said. "It was extremely satisfying to manage the growth of the organization and to participate in something I believe in so strongly. I'm glad my involvement with the Fund will continue."

The Comic Book Legal Defense Fund is a non-profit, tax-exempt organization. Donations can always be sent directly to the Comic Book Legal Defense Fund at P.O. Box 693, Northampton, MA 01061.

Correction

According to Marvel's Maryanne Caruso, Director Brian Singer (not Brent Singer as Matt Brady gave the name in his *Mass o' Media* column on Page 10 of ***CBG*** #1253) is interested in directing a potential X-Men movie and is *not* affiliated with either an Iron Man or Fantastic Four movie. Both of these latter properties are still in early stages of development.

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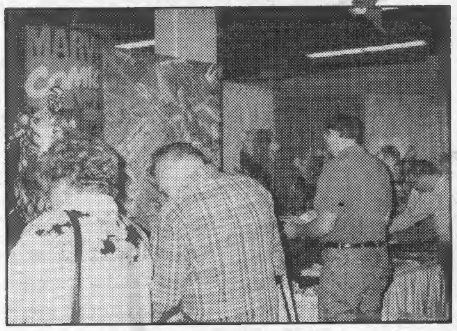
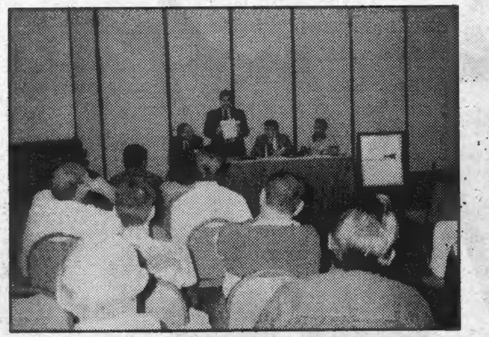
Retailer association holds its first trade show



Retailers gather information at the Marvel booth.



Diamond representatives lead one of several supplier presentations.

By John Jackson Miller

More than 50 industry professionals gathered at the Regal Riverfront Hotel in St. Louis Oct. 31-Nov. 3 for the first trade show of the Professional Association of Comics and Entertainment Retailers (PACER).

Several suppliers gave presentations to retailers. Marvel Vice President – Direct Sales Matt Ragone told of Marvel's new advertising campaign involving placements in popular music publications and posters on college campuses. Ragone outlined Marvel's editorial plans for 1998, which include a major push behind the Spider-Man titles (restoring the character as an outlaw) and consolidating the Star Trek line to two titles (*Early Voyages* and *Star Fleet Academy*) plus specials.

DC Manager – Retailer Services David Vinson presented that company's "New Fun Comics" direction for 1998, outlining specific events coming in many DC titles.

Vinson elicited a strong positive reaction from the retailer audience with the news that *Crisis on Infinite Earths* would be collected in a reprint edition for solicitation in 1998. A cover price for the edition has not yet been established, Vinson said.

Diamond Comic Distributors donated a gift pack of $250 worth of goods to all retailers attending.

Exhibit hours on Sunday provided retailers the chance to speak with exhibitors including Chaos, DC, Diamond, Krause Publications, Marvel, Modern, Small Press Expo, The Star House, Top Shelf and Wizards of the Coast.

Other show highlights included a town-meeting style discussion group in which PACER Past President Mitch Cutler advanced the proposition that street dates were necessary for the comics industry. Seminars were also presented by Mel Thompson, Bruce Costa and Chris Oarr, among others.

PACER elects officers: In its annual meeting Nov. 1, George Zotti of Silver Snail, Toronto, Ontario, was elected president for 1998. David Wheeler, Dragon's Lair Comics, Austin, Texas, was elected vice president. Members also voted to reduce the board of directors in size from 10 to seven members to accommodate better and more frequent communication.

1998 show planned: PACER has committed to a 1998 trade show at the same location. Dark Horse has already signed on as the first sponsor.

Those interested in joining the PACER organization or receiving information about next year's show can contact Executive Director Susan Hyacinth at (718) 622-3224.

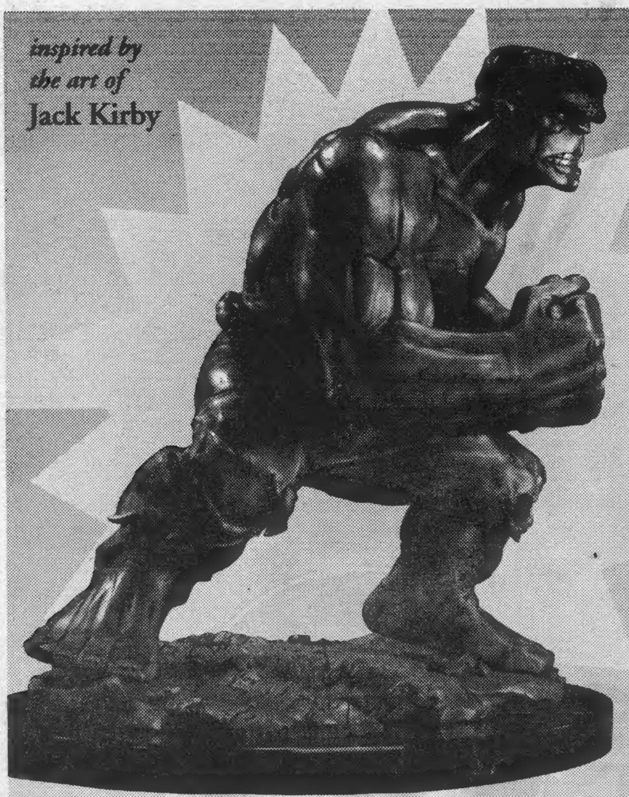
School of Visual Arts adds MFA Design program

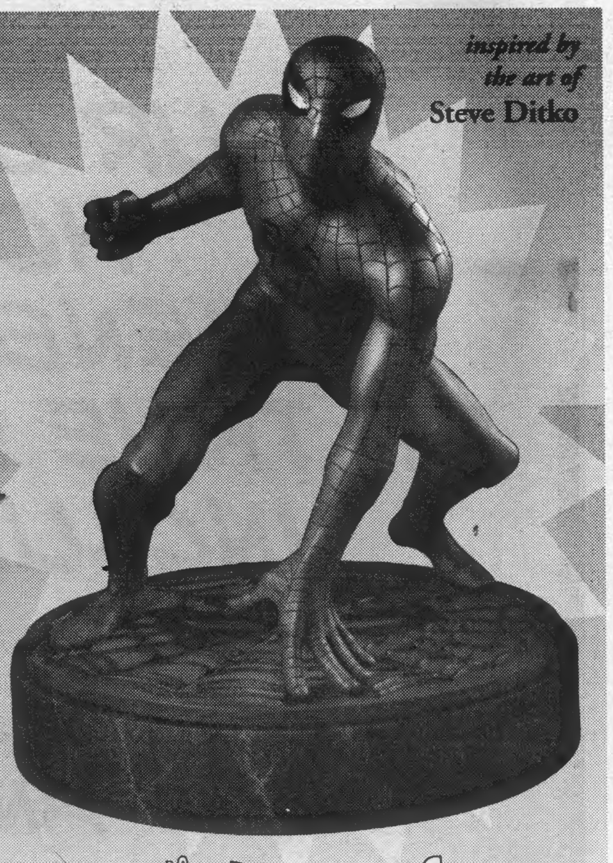
An MFA degree program in design has been added to the School of Visual Arts' programs, with classes scheduled to begin in the fall of 1998. The program is not restricted to graphic design but encompasses all aspects of visual communication.

Steven Heller, formerly senior art director at *The New York Times*, has been named department chair and said that the new program's purpose "is to educate designers to do more than design and execute the ideas of others. As new media has changed the role of the graphic designer and as many so-called graphics people have become production-oriented, there is a need, as well as a demand, for more creative involvement with the end-product. The aim is to educate designers to do more than design and execute the ideas of others."

Potential MFA Design students must submit a portfolio of 10 to 20 slides and a 500- to 1000-word writing sample along with a $35 application fee.

The deadline for completed applications for admission to the program is Feb. 2, 1998, and applications can be obtained from and sent to: Office of Graduate Admissions, School of Visual Arts, 209 E. 23rd St., New York, NY 10010. For more information contact Talarico at (212) 592-2114.





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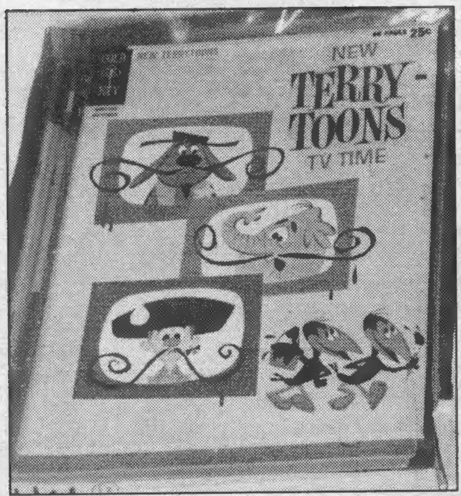
Market Guide

By Scott Green

Are toy auctions a good place to buy or sell back-issue comic books?

Increasingly, back-issue comic-book dealers are experimenting with toy auctions and shows as a place to reach buyers. Judging from the toy auction held Nov. 3 at the Masonic Hall in Portsmouth, N.H., however, comics buyers and sellers don't always find each other at such events.

A major portion of the auction, held by Hap Moore Auctions, was devoted to more than 1100 "Funny Animal" and humor comics, mostly Dell and Gold Keys from the '60s and '70s. I was able to inspect the comic-book lots before the auction and most were at least Very Good with many ranging up to Fine and Near Mint.



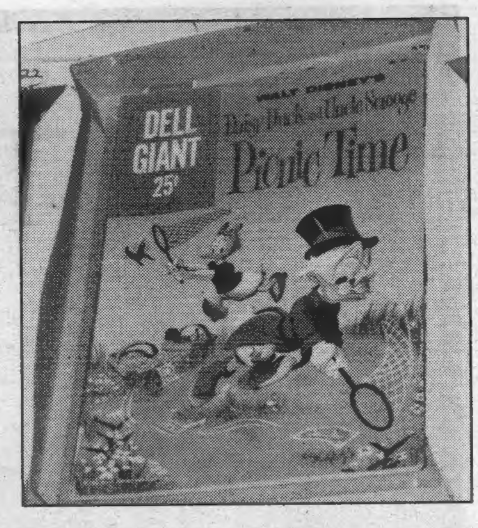
Moore said he had anticipated strong prices from the comic-book lots but had gotten prices that were far below his expectations. He told ***CBG*** it was unlikely that he would make another major committment to comic books.

The auctioneer said he had been so convinced that toy collectors would have a strong affinity for comics with strong media tie-ins, such as Disney and Warner Brothers titles, that he had not aimed any specialized advertising at comics buyers. Unfortunately, Moore's theory was not borne out at this particular auction.

A Dell Giant *Mickey Mouse Parade* #1 went for $10, a Dell Giant *Christmas Parade* #9 for $10, a Dell Giant *Disneyland Birthday Party* #1 for $5, a Dell Giant *Walt Disney's Picture Party* #8 for $10, a Dell Giant *Uncle Scrooge Goes to Disneyland* for $10, a Dell Giant *Mickey Mouse Almanac* for $5, and a Dell Giant *Tom and Jerry* for $5.

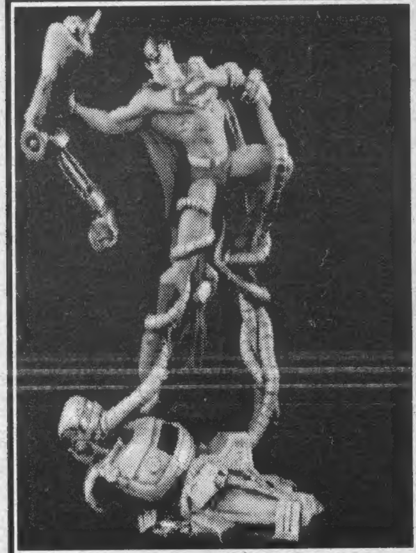
Box lots that sold included 76 Harvey titles (mostly *Casper* and *Wendy*) for $20, 28 *Felix the Cat* comics for $15, 27 DC "funny animal" titles (mostly *Fox and The Crow*) for $15, eight Dell and Gold Key *Three Stooges* comics for $90, nine TV tie-ins (mostly *I Love Lucy*) for $55, 11 various Flintstones titles for $15, 57 *Dennis the Menace*s for $20, 16 Gold Key TV cartoon tie-ins (mostly *Jetsons* and *Top Cat*) for $35, 27 Gold Key *Tom and Jerry*s for $20, 40 Gold Key *Daffy Duck*s for $35, 21 Gold Key *Donald Duck*s for $20, 24 Gold Key Disney titles for $20, 13 Gold Key *Uncle Scrooge*s for $20, 16 Gold Key *Mickey Mouse*s for $15, a mixed lot of 15 Gold Key #1 issues for $40, 49 mixed Archie titles for $20, 27 *Mad* magazines for $35, 27 mixed Dell Disney titles for $20, 36 Dell Bugs Bunny titles for $25, 24 Dell *Tom and Jerry*s for $25, seven Disney Dell Giants for $20, 23 Dell *Mickey Mouse*s for $20, 18 Dell *Donald Duck*s for $5, 11 Dell Giant Bugs Bunny titles for $20, 33 Dell *Porky Pig*s for $15, eight Dell Giant *Tom and Jerry*s for $25, 30 Dell *Looney Toons* for $20, three Dell Giant *Christmas Parade*s for $15, five Dell Giant Mickey Mouse titles for $30, 15 Dell *Pluto*s and *Goofy*s for $15, 18 Dell *Uncle Scrooge*s for $25, 13 Dell *Popeye*s for $15, six Dell Giant *Bugs Bunny*s for $25 and 58 various Dell Warner Bros. titles for $50.

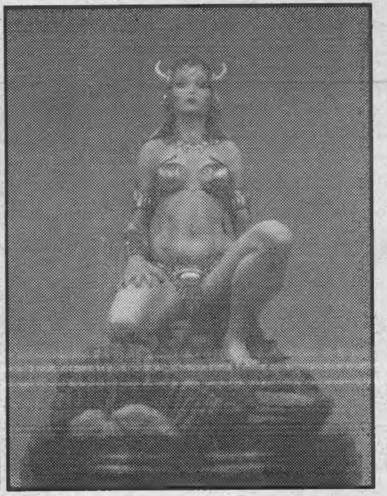
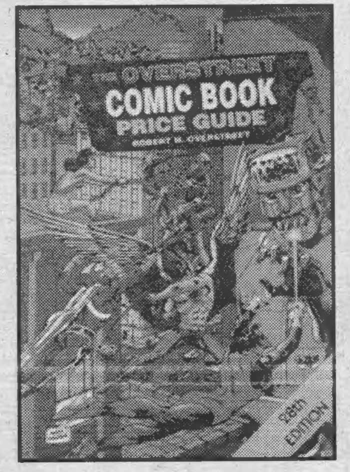
The comic books came from a single consignor from New Hampshire's seacoast area. While it may be too much to extract from one auction on a Monday afternoon in the Granite State, Disney and Warner Bros. seem to be about equal in the hearts of collectors.

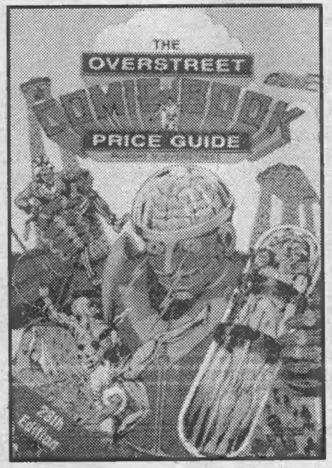


Perhaps as a result of the lack of specialized advertising the auction turned out to be a buyers' market for comic books. Though Moore said he has despaired of drawing prime prices for comics from toy collectors, another auction might be a different story. Almost certainly, as toy auctions and shows continue to proliferate, dealers will continue to test those waters for a new source of comics buyers. And comics collectors might be well advised to consider toy venues as a promising source of back issues. One bidder won 33 of the 64 lots that were offered.

Hap Moore Antique Auctions can be reached at 61A Birch Hill Rd., York ME 03909 or by calling him at (207) 363-6373.





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700HB	7 x 10 1/4	Standard Comics	8	60	57 /1000	54
725HB	7 1/4 x 10 1/4	Silver/Gold Comics	9	66	62 /1000	59
758HB	7 5/8 x 10 3/8	Gold Age Comics	9	67	63 /1000	60
778HB	7 7/8 x 10 3/8	Super Gold Age Comics	11	79	65 /1000	61
825HB	8 1/4 x 10 3/4	Large Comics, Mags & Letter	11	81	67 /1000	63

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			Price per:			(500)
Cat#	Size	Description	50	200	1000	Bundle
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678FB	6 7/8 x 10 1/4	Standard Comics	11	37	148	67
725FB	7 1/4 x 10 1/4	Silver/Gold Comics	11	38	152	68
750FB	7 1/2 x 10 3/8	Gold Age Comics	12	40	159	70
775FB	7 3/4 x 10 3/8	Super Gold Age Comics	13	45	178	72
825FB	8 1/4 x 10 3/4	Large Comics, Mags & Letter	13	45	178	74

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			Price per:		
Cat#	Size	Description	5	20	40
17	11 x 7 x 11	Current Comics	$33	$120	$195
16	11 1/2 x 8 x 11 1/2	Silver/Gold Comics	36	124	199
18	12 x 9 x 12	Super Gold/Magazines	39	144	230
Acid-Free, corrugated box. All white. Shipped flat.					
20	15 x 8 x 11 1/2	Current to Gold Age Comics	$22	$82	$130
Acid-Free, 3% alkaline buffered throughout. 200 lb. grey corrugated. Shipped flat.					
13	15 x 8 x 11 1/2	Silver/Gold Comics	$36	$130	$230
15	15 x 9 x 12 1/2	Super Gold/Magazines	40	144	260
Acid-Free Flip-Top. 52 mil Solid grey/white. 3% alkaline buffered throughout. Shipped fully assembled, metal reinforced edges.					
10	8 x 4 x 11	Silver/Gold Comics	$33	$122	$195
Top of the line. Acid-Free, Lignin-Free. Flip-Top, Double-Walled, 3% alkaline buffered.					
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8 Original Art Sizes
41 Stock Sizes!

Shipping Charges

Discount Shipping

SHIPPING COST CHART

Total Value of your Entire Order	Add Shipping Charges
$0 - $50	$5
51 - 100	8
101 - 200	12
201 - 350	18
351 - above	2

SHIPPING COST SURCHARGES

In addition to the shipping cost chart ADD the following surcharge for the following products only.

Acid-Free Boxes	50¢ each box
AF Backing Boards:	$2 / 100 boards
Diamond Cases	$2 each Case

Example:

If your total order was:	**Shipping**
$190	**$12.00** (general)
had: 200 Full Backs	**4.00** (boards)
and 5 Boxes	**2.50** (boxes)
Total Shipping	**$18.50**

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			Price per:			(500)
Cat#	Size	Description	50	200	1000	Bundle
700M2	7 x 10 3/4	Current Comics	$10	$33	$132	$59
725M2	7 1/4 x 10 3/4	Standard Comics	11	36	145	64
775M2	7 3/4 x 10 3/4	Silver/Gold Comics	11	37	146	68
800M2	8 x 11 1/2	Gold Age Comics	12	40	168	72
825M2	8 1/4 x 11 1/2	Super Gold Age Comics	14	46	185	74
875M2	8 3/4 x 11 1/2	Large Comics, Mags & Letter	15	50	198	78

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Mylites™

1 mil Mylar® D with 1"+ flap

			Price per:			(1000)
Cat#	Size	Description	100	500	3000	Bundle
700M	7 x 10 3/4	Current Comics	$16	$74	$118 /1000	$85
725M	7 1/4 x 10 3/4	Standard Comics	17	75	120 /1000	95
775M	7 3/4 x 10 3/4	Silver/Gold Comics	18	76	122 /1000	105
800M	8 x 10 3/4	Gold Age Comics	19	77	123 /1000	110
825M	8 1/4 x 10 3/4	Super Gold Age Comics	19	78	124 /1000	115

MYLARS®

4 mil Mylar® D. Opening edges offset for ease of entry.

			Price per:				(500)
Cat#	Size	Description	10	50	200	1000	Bundle
700MY	7 x 10 3/4	Current Comics	$5.50	$17	$56	$224	$100
725MY	7 1/4 x 10 3/4	Standard Comics	6	18	59	237	105
775MY	7 3/4 x 10 3/4	Silver/Gold Comics	6.25	19	63	250	110
800MY	8 x 11 1/2	Gold Age Comics	6.50	20	66	264	115
825MY	8 1/4 x 11 1/2	Super Gold Age Comics	7.25	22	73	290	120
875MY	8 3/4 x 11 1/2	Large Comics, Mags & Letter	7.50	23	75	298	130

SNUGS™

4 mil Mylar® D. with 2 flaps.

			Price per:			
Cat#	Size	Description	10	50	200	1000
700S	7 x 10 3/4	Current Comics	$6	$18	$63	$265
725S	7 1/4 x 10 3/4	Standard Comics	6.25	19	65	275
775S	7 3/4 x 10 3/4	Silver/Gold Comics	7	21	70	280
800S	8 x 11 1/2	Gold Age Comics	7.50	23	74	295
825S	8 1/4 x 11 1/2	Super Gold Age Comics	8.25	25	82	330
875S	8 3/4 x 11 1/2	Large Comics, Mags & Letter	9	27	89	356

TOPS!™

4 mil Mylar® D. with safety beads. Can be sealed with Slip-Locks™

			Price per:			
Cat#	Size	Description	10	50	200	1000
700T	7 x 10 3/4	Current Comics	$7	$21	$69	278
725T	7 1/4 x 10 3/4	Standard Comics	7.25	22	72	288
775T	7 3/4 x 10 3/4	Silver/Gold Comics	7.50	23	74	294
800T	8 x 11 1/2	Gold Age Comics	8	24	77	309
825T	8 1/4 x 11 1/2	Super Gold Age Comics	8.50	26	86	346
875T	8 3/4 x 11 1/2	Large Comics, Mags & Letter	9	28	91	363
SL	Slip-Lock	matches width of sleeve opening	5	15	50	198

SHUR-LOCK™

4 mil Mylar® D. with pre-folded flaps.

			Price per:			
Cat#	Size	Description	10	50	200	1000
700SHL	7 x 10 3/4	Current Comics	$8	$23	$76	$304
725SHL	7 1/4 x 10 3/4	Standard Comics	8.50	24	80	317
775SHL	7 3/4 x 10 3/4	Silver/Gold Comics	8.75	25	83	330
800SHL	8 x 11 1/2	Gold Age Comics	9	26	86	343
825SHL	8 1/4 x 11 1/2	Super Gold Age Comics	9.50	29	95	380
875SHL	8 3/4 x 11 1/2	Large Comics, Mags & Letter	10.50	31	102	410

BINDER TOPS!™

4 mil Mylar® D. Top-loading for 3 ring binders.

			Price per:			
Cat#	Size	Description	5	25	100	500
700BT	7 x 10 3/4	Current Comics	$5	$15	$50	$198
725BT	7 1/4 x 10 3/4	Standard Comics	5.25	16	51	205
775BT	7 3/4 x 10 3/4	Silver/Gold Comics	5.50	17	55	218
800BT	8 x 11 1/2	Gold Age Comics	6	18	58	231
825BT	8 1/4 x 11 1/2	Super Gold Age Comics	6.25	19	61	240
875BT	8 3/4 x 11 1/2	Large Comics, Mags & Letter	6.50	20	65	250
SL	Slip-Locks matches width of sleeve opening		3	8	27	104

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775DC	775T	Silver/Gold Comics	7 1/4 x 10 1/4	19.75	176	775
825DC	825T	Gold Age Comics	7 3/4 x 10 3/8	19.95	177	798

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4 mil Mylar® D sheets with 99% UV block. Insert into existing sleeves.

			Price per:	
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700UVS	7 x 10 1/4	Standard Comics	8	59
750UVS	7 1/4 x 10 1/4	Silver/Gold Comics	9	64
758UVS	7 5/8 x 10 3/4	Gold Age Comics	10	71
778UVS	7 7/8 x 10 3/4	Super Gold Comics	11	75
825UVS	8 1/4 x 10 3/4	Large Comics, Mags & Letter	12	80

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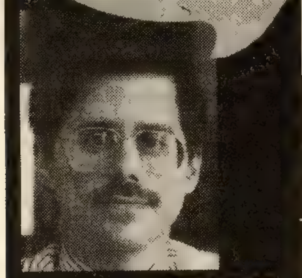
words to the wise...

Comics Buyer's Guide turns over the keyboard to the industry!

Front-row seats in a four-color theater: Watching Stan



PAUL LEVITZ

Executive Vice-President and Publisher, DC Comics

Paul Levitz still has his '60s-era No-Prize, despite having been a writer, editor, and publisher of the Distinguished Competition for the past 25 years.

A living, breathing advertisement for a medium that had to be fun.

Rarely does a man define a role for a generation; rarer still is the man whose multiple (of related) accomplishments define a multiple of parts.

It's been a while since we had a Teddy Roosevelt-size life playing on the public stage, so we should feel very privileged to have had front-row seats to watching Stan define the terms writer, editor, and publisher in our four-color theater.

Consider first, the writer's role. Before Stan, the writer in comics was a retiring sort, often merely a ghost behind the artist bounding 'cross the stage.

The writer quietly typed his pages, which were sent on to be drawn, the script and the finished work alike bearing no credit. The artist could physically sign the final work (overtly or covertly, depending on the times), but the writer's signature was only a silent hallmark of style, suitable for academic analysis like a lesser and lost Shakespeare sonnet. Stan changed all that.

And besides altering the physical credit of the writer, Stan offered a new persona for the role: the writer as celebrity, as guru, and as guide to the leading edge of the culture. If he offered us a glimpse of what was hip in the '60s, how many have led on that path in the decades that followed?

And, still more important, he defined the technique of writers' performances for the next generation. Before him, the separation of plot and dialogue was a minor variant of traditional scripting credited to the forgotten Fox publishing company's writers. After Stan, the "Marvel method" became the near-uniform choice of America's star performers, and as distinctive as method acting to those who understood what happened behind the curtain.

If an editor offered an archetype before Stan, it was probably derived (at a remove) from great magazine editors Harold Ross and John Campbell. The former, a curmudgeon whose taste opened the country to all that was fresh in writing and culture with *The New Yorker*. The latter, an endlessly curious catalyst whose *Astounding* offered an endless stream of new ideas and optimism for the future.

> **"Enter Stan, bounding to center stage with nods to P.T. Barnum and Sol Hurok."**

An off-stage role, credited in six-point type, if at all.

Enter Stan, bounding to center stage with nods to P.T. Barnum and Sol Hurok.

The editor became one part narrator, one part ringmaster, and — for a brief moment — as important to the audience as any of the traditional star performers.

It was unsustainable, at least by others, and perhaps dependent on his phenomenal success as writer, but the shift in the spotlight that illuminated the editor's part would never quite fade to black.

Finally, the publisher. A caricature in the countinghouse, or an ink-stained printer's devil with ambition, at best, before Stan. And then, suddenly, the master publicist reaching out to audiences to invite them in to see the show. Whether on college campuses or TV screens, Stan became comics. A living, breathing advertisement for a medium that had to be fun — wasn't he? Again, he'd raised expectations in a way that would stick.

It's true that this was accomplished with the collaboration of many of the greatest, even if our eyes were all-too-often focused on the one-man-band performing in the front row. And Stan's larger-than-life style and bravura have always made for an easy-to-hit target, whether with tease or tomato. Aren't those flaws inherent in the star billing, though? And it's hard to stay mad at anyone with a smile that wide.

One effect I won't forgive Stan for, though. Damn him, he's an impossible act to follow.

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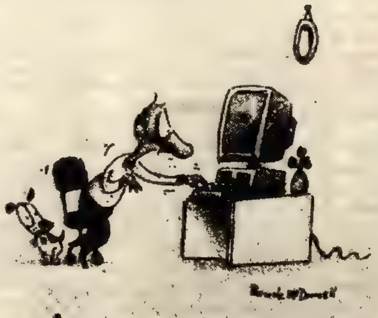

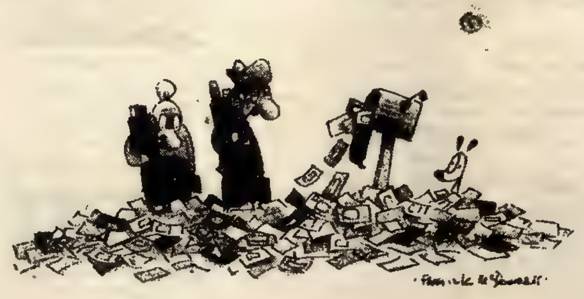

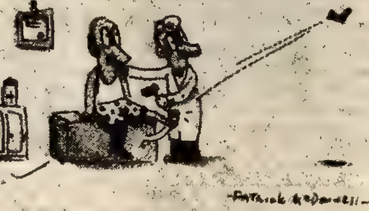

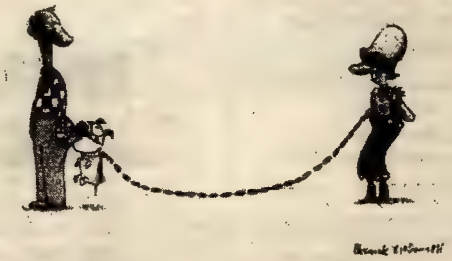

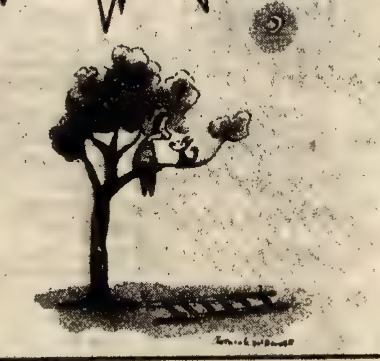

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Patrick McDonnell has decided not to release any of his delightful MUTTS originals at the present time, but he IS releasing a limited number of watercolor originals from *Forbes*, *Sports Illustrated*, *Reader's Digest* and *Parent's* Magazine. You can see the evolution of MUTTS in many of these beautiful, full color illustrations.

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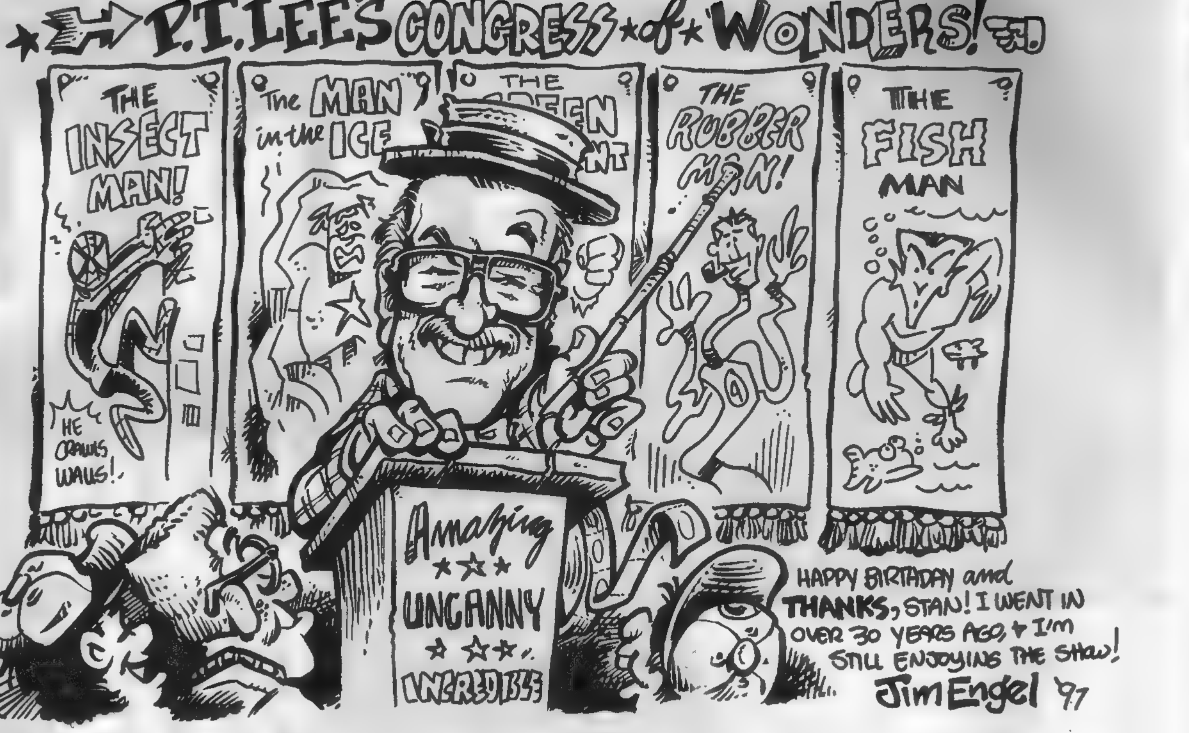
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HAPPY BIRTHDAY and THANKS, STAN! I WENT IN OVER 30 YEARS AGO, & I'M STILL ENJOYING THE SHOW!
Jim Engel '97

Letters intended for publication should be addressed to *Oh, So?*, ***Comics Buyer's Guide***, 700 E. State St., Iola, WI 54990. Our **e-mail address** for **letters to the editor** is **ohso@krause.com**. You *must* include your name, address, and a daytime phone number on any electronic communication for it to be considered for publication. If part or all of your message is specifically *not* for republication, please indicate that in your message.

Associate editor's note: *We began spreading the word this summer about the special issues we were doing for Charles Schulz' and Stan Lee's 75th birthdays. As mail started to come in, we quickly realized that, as with the Schulz issue, we'd never get all the Stan letters in one issue.*

Make that 10 issues. We got more than ***one thousand*** *birthday greetings for The Man. We think. It's kind of past counting at this stage. The text we've flowed so far stands at more than 30 full pages without pictures. There's no way we can run everything, so we'll try to send Stan the full text and run the names of those we missed this issue on page 48.*

We'd like to thank Marvel Online for lending a hand by soliciting many of the letters that appear in these pages, as well as the staff of Marvel's East and West Coast offices. Thanks go, too, to the American Spirit Foundation, the charitable organization Stan chairs, for soliciting letters from some non-comics folks you're likely to recognize.

And of course, thanks to Stan. We do it for you for all the wonderful things you've done – and keep doing – for us.

– John Jackson Miller
R.F.O., Q.N.S., K.O.F., P.M.M.

George Bush
U.S. President, 1989-1993

Stan Lee, happy 75th!

Few Americans have had the impact on our popular culture than has Stan. From his fabulously creative mind, the likes of Spider-Man and The Incredible Hulk were born. In addition to entertaining many generations of fans, these Marvel Comics heroes have encouraged and assisted millions of young people to broaden their own imaginations and made the world of reading both fun and rewarding. Through his fantasy, Stan has improved reality for countless people worldwide.

Stan, for your many contributions, we thank you. Barbara joins me in sending this birthday greeting along to you with best wishes for many happy returns.

*[**JJM:** See page 46 for more presidential praise for Stan!]*

Henry Winkler
Actor, producer

What a pleasure it is for us to wish a happy, happy birthday.

Your imagination carves its own Stan Lee Avenue through the universe. You are a visionary, Stan. You are an inventor of adventures mere mortals can't even dream of and we travel with you without even leaving our chair.

The world, the whole wide world, is better for you having celebrated 75 birthdays in it, on it, and around it.

Congratulations and affection.

Flo Steinberg

Happy birthday, Stan!

Thanks, as always, for dubbing me "Fab" way back when, thus nobly enriching my life to this very day!

Say, if you're 75, that must mean I'm – er, gulp – Aarghh!

You're the best, Stan! May you live forever!

'Nuff said!

R.E. Turner
Vice Chairman, Time Warner

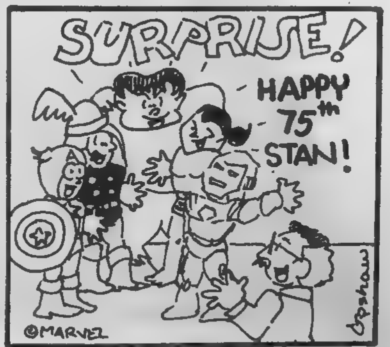
Happy 75th birthday. It is my pleasure to take the opportunity on this special occasion to convey my heartiest congratulations. You have created some wonderful super-heroes through Marvel, and your efforts to combat illiteracy are admirable. Best wishes for continued success and happiness.

Roy Thomas

It's been two weeks since I received a "Dear Freelancer" letter from Marvel, inviting the submission of "any birthday greetings, reminiscences, and comments of appreciation you would like to contribute" on the occasion of Stan Lee's 75th birthday.

At least once each and every day since I first read that cattle-call missive signed "Marvel Comics," I've picked it up from atop a pile of papers on my cluttered desk and pondered how to commit to paper my feelings about Stan Lee. And now, having procrastinated as long as humanly possi-

(Continues on Page 16)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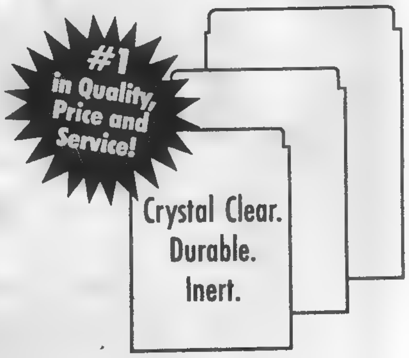
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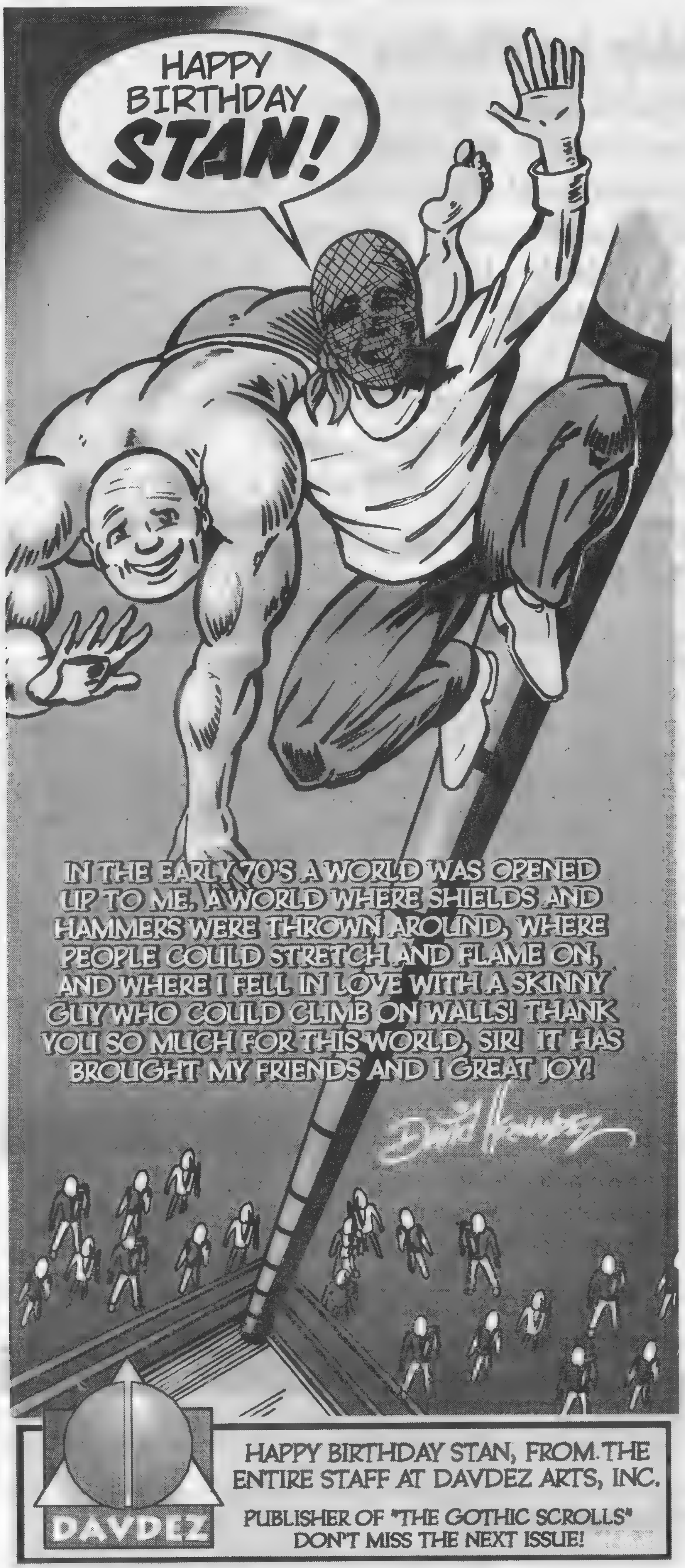
HAPPY BIRTHDAY STAN!
IN THE EARLY 70'S A WORLD WAS OPENED UP TO ME, A WORLD WHERE SHIELDS AND HAMMERS WERE THROWN AROUND, WHERE PEOPLE COULD STRETCH AND FLAME ON, AND WHERE I FELL IN LOVE WITH A SKINNY GUY WHO COULD CLIMB ON WALLS! THANK YOU SO MUCH FOR THIS WORLD, SIR! IT HAS BROUGHT MY FRIENDS AND I GREAT JOY!
David Hernandez
DAVDEZ

HAPPY BIRTHDAY STAN, FROM THE ENTIRE STAFF AT DAVDEZ ARTS, INC.

PUBLISHER OF "THE GOTHIC SCROLLS" DON'T MISS THE NEXT ISSUE!

'NUFF SAID! From Page 14

ble because I couldn't ever figure out quite what to say, I'll just have to plunge ahead, because the thought of his being honored and my not being among the well-wishers is simply unsupportable.

After all, I owe Stan more than almost anybody on earth.

Oh, I've been in the audience (or even on the dais) once or twice at comics conventions and heard Stan tell a rapt audience how I "saved his life" by coming to work for him in July 1965. But I've never been able to let that generous assessment pass without retorting, either from right next to him or from a folding chair in the audience, that it was very definitely the other way around!

Stan's probably long since, and understandably, forgotten how I came to work for him, but the event is indelibly stamped in my mind, because it was one of the most important days in my life.

Stan offered me a staff job at then-tiny Marvel Comics only 10 minutes or so after we met, in his office a few floors above Madison Avenue. We'd been talking about this and that — just about everything, in fact, except the Marvel writing test I'd turned in to his production manager the previous morning, even while, fresh from small-town Missouri, I had barely begun work as Mort Weisinger's assistant editor on DC's Superman titles.

Stan had some vaguely kind words for articles I'd written for my fanzine *Alter Ego* and about letters I'd written to Marvel over the past four years. In turn, I queried him about a burning fan issue of the day: reader reaction to the recent "continued stories" policy in anthology features like "The Hulk." "They hate 'em," Stan said matter-of-factly, "but we're going to keep doing 'em, because they keep buying the next issue, and besides it gives me a starting point for each story."

Fully aware that at that time Stan was not only Marvel's sole editor but each month was scripting *Fantastic Four, Amazing Spider-Man, The Avengers, The X-Men, Daredevil, Sgt. Fury and His Howling Commandos*, virtually all of *Strange Tales, Tales to Astonish, Tales of Suspense*, and *Journey into Mystery*, plus a smattering of "teen-age" and Western comics — and that the 10 above-named hero titles were the best-written and most vital comics then on the market — I could only nod dumbly. If Stan Lee wanted a bit of a kick-start each month to turn out this plethora of goodies, I was not about to gainsay.

Truth to tell, I was still mentally reeling in shock from having been invited, over the phone, to try my hand at writing dialogue to go with Jack Kirby-drawn pages. It had never occurred to me, or to the comics fans with whom I corresponded, that Marvel's head honcho, who beamed out at us 10 times a month from letters pages and "Memos from the Merry Marvel Marching Society" and the "Mighty Marvel Checklist," had any desire to do anything but go on writing a dozen or more comics a month — and more power to him, considering their level of quality!

So when, his back to me, Stan stared out a window and said, "So — what do we have to do to hire you away from National?" I didn't hesitate.

"Just offer me a job at the same salary they're paying me." Actually, he offered me $10 a week more — $110 instead of $100 — and by that afternoon, having been tossed out of DC at once and denounced by Weisinger as a "spy for Stan Lee" when I gave him indefinite notice, I began a 15-year close association that ended only when Stan had turned the editor in chief reins over to someone I didn't want to work with.

Actually, our association didn't even end then, really. Once Stan and I were both living in Los Angeles, we got together from time to time for lunch, even when I was under contract to DC. When Stan and director Stuart Gordon asked me to work with them on the possible plotline for an Iron Man movie in the late '80s, I was there like a shot. When the Chicago Comicon in 1995 asked me on very short notice to be one of the speakers at a Stan Lee Roast, my wife, Dann, and I hopped into a car and drove from South Carolina to the Windy City. And when, a couple of years back, Stan invited me to be a writer on a new Marvel mini-imprint he was starting, I felt the adrenalin start up all over again, and I was crushed when the new line didn't appear, due to an overcrowded market.

Yeah, I love this guy Lee.

This is the same guy some people have called a credit hog, claiming that admittedly talented artists were responsible for all the inventiveness of 1960s Marvel. I even remember a fannish rumor in the mid-1960s that letterer Artie Simek was actually writing some of the Marvel comics, since no human being could possibly turn out as much stuff — as much *good* stuff, that is — as Stan and Marvel were producing at the time.

Sure, Stan had help. In particular, he had two of the best story-artists in the business, Jack Kirby and Steve Ditko, both of whom he's long acknowledged as contributing far more than simply artwork. He readily acquiesced to crediting "Stan Lee and Jack Kirby" as the auteurs of a story, rather than dividing up matters by writer and artist (nor did he ever take an added credit as "editor," as he could have). It was even Stan who coined the term "King Kirby." Hell, Ditko even had full plot credit on the later Spider-Man stories. Stan had good storytellers in Don Heck, Dick Ayers, and others, as well. After all, he had to spend at least two or three days a week in the office as editor — proofreading and generally overseeing things — besides writing all those pages.

Everybody had been pitching in with whatever he could contribute ever since the dark days of the late 1950s, just to keep the company afloat. No worry then about who wrote what or who had what idea. It was heady enough that, though handled by DC's own Independent Distribution Co., Marvel by 1965 had begun outselling the DC/National titles in percentage terms, if not yet in actual numbers. It's a shame that later, for a variety of reasons, disputes erupted over who had

(Continues on Page 18)

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The Board of Directors, Committee, and Staff of

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would like to wish

Stan Lee

a very happy birthday!

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'NUFF SAID! From Page 16

done what — disputes which, for the most part, could never be wholly resolved.

Wasn't it John F. Kennedy who said, "Success has many fathers, but failure is an orphan"?

Myself, I was in awe of Stan from the start. Still am.

This was a man who knew what he wanted, knew where he and Marvel Comics were going, and I was always impressed by that.

When, in 1962, his own publisher had winced at the idea of a "Spider-Man" as a hero, since "people don't like spiders," Stan (as attested by people I talked to later, who were around at the time) maintained an unwavering faith from the start in the potential of the friendly neighborhood webhead.

While editors at other companies were still thinking about how to get through a 12-page story, Stan was closeted with John Romita discussing where *The Amazing Spider-Man* was going to be "a year from now," *vis-à-vis* Mary Jane, his job, the whole magilla.

While other companies clung to established group roll calls lest they risk a good seller, Stan dumped Thor and Iron Man out of *The Avengers* and turned the book into "Captain America and Three Also-Rans" — and made the title even more popular.

When, in 1965, the fantastically inventive Jack Kirby tossed a stellar harbinger he called "The Surfer" into an *FF* issue they'd discussed, Stan instantly saw the possibilities of the entity he christened "The Silver Surfer" and nursed him along so protectively that, even in 1971, I had to seek special permission to write him into two issues of *Sub-Mariner* with Namor and the Hulk — and when I suggested expanding that trio into *The Defenders,* I had to settle for substituting Dr. Strange for the Surfer — an intuition of Stan's that worked out better than my original grouping would have, anyway.

Yeah, as I said, Stan was — is — impressive.

But I don't think I was ever so impressed as the morning after the famous New York City Blackout in November 1965.

New Marvel staffer Denny O'Neil and I were stuck in a Lexington Avenue subway for two or three hours, somewhere beneath 23rd and 34th Streets. When a mass-transit worker with a flashlight finally came through the darkness to lead all of us off the subway, through the otherwise black subway tunnel and up into a blacked-out Manhattan, we could see that the city was closed down for the night. I was in the middle of writing a *Millie the Model* story back on the Lower East Side, but how the heck was I going to write with no light to see by, no power to stoke my electric portable typewriter? So Denny, roommate Dave Kaler, and I felt our way to a restaurant called The Red Lantern and sat around drinking beer and eating rice pudding. We took the night off, like the rest of New York.

Next morning, we wandered into the Marvel offices — empty-handed, need it be said. It was one of Stan's days "in," and he arrived with a full load of double-sized art pages under his arm. As was our routine, Denny, Sol Brodsky, and I shuffled into Stan's office for our morning briefing. Stan brought forth a full five-page "Tales of Asgard" story he had dialogued and a few pages of another story. He apologized to Sol that he hadn't had a chance to do any more, but there was this blackout, you know, and …

So how had he written the pages, Sol asked.

"Well," Stan said, "I just lined up a sort of a candle brigade, so I could see the pages and the typewriter." Again, he apologized to Sol that he hadn't been able to write more pages to feed the hungry maw of two whole Marvel letterers.

Denny, Sol, and I, of course, were speechless.

That's something that doesn't happen to me often. And I'm glad it hasn't befallen me on the occasion of Stan Lee's 75th birthday celebration in the pages of ***Comics Buyer's Guide***.

Thanks for everything, Stan.

Thanks for having faith in me back in 1965, when I was already beginning to wonder if I was going to have a career in comics.

Thanks for letting me be the second guy ever to get the chance to write Spider-Man, Sgt. Fury, The Avengers, The X-Men — and, oh yeah, The Silver Surfer.

Thanks for asking me to become Marvel's editor-in-chief — not once, but twice.

Thanks for the pep talk you gave me at a particularly low point during the bust-up of my first marriage in 1973, when nobody but you could have snapped me out of the doldrums and given me the strength to get back on the ball as editor in chief.

Thanks for not holding it against me when I felt I had no choice but to leave Marvel after 15 years and for keeping in touch for the next six years, when a lot of people in your position wouldn't have.

Thanks for giving me also my first animated TV writing assignment, on NBC's *Fantastic Four.*

Thanks for inviting my wife, Dann, and me to your temporary apartment soon after you moved to Los Angeles — and for excusing yourself and coming back a minute later whizzing on roller skates across the marble floor.

Thanks for making me one of the handful of writers on what was going to be a whole new Marvel mini-imprint a couple of years back, when you could've hired almost anyone you wanted.

Thanks for my professional life, Stan. It's been a pretty good one, to date, and you're one of The main reasons why.

I hope I live to be 400 years old — and that you're there to tell me goodbye.

Happy birthday, Stan.

Julius Schwartz

To Stan Lee:

From one living legend to another!

Have a *super* birthday — one that you can *marvel* at!

Gene Colan

The year was 1946 — I was all of 20 years old when I was introduced to Stan. He was sitting in his office with a "beany cap" on his head — a plastic propeller was attached to the top and it was spinning. I was looking for my first professional

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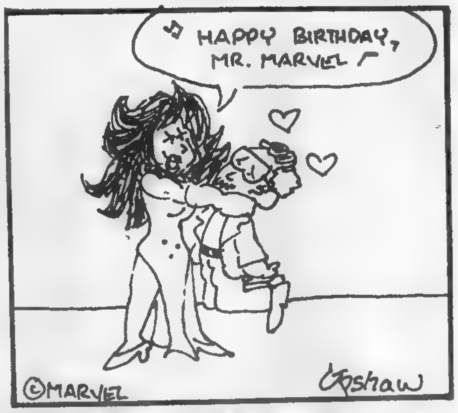

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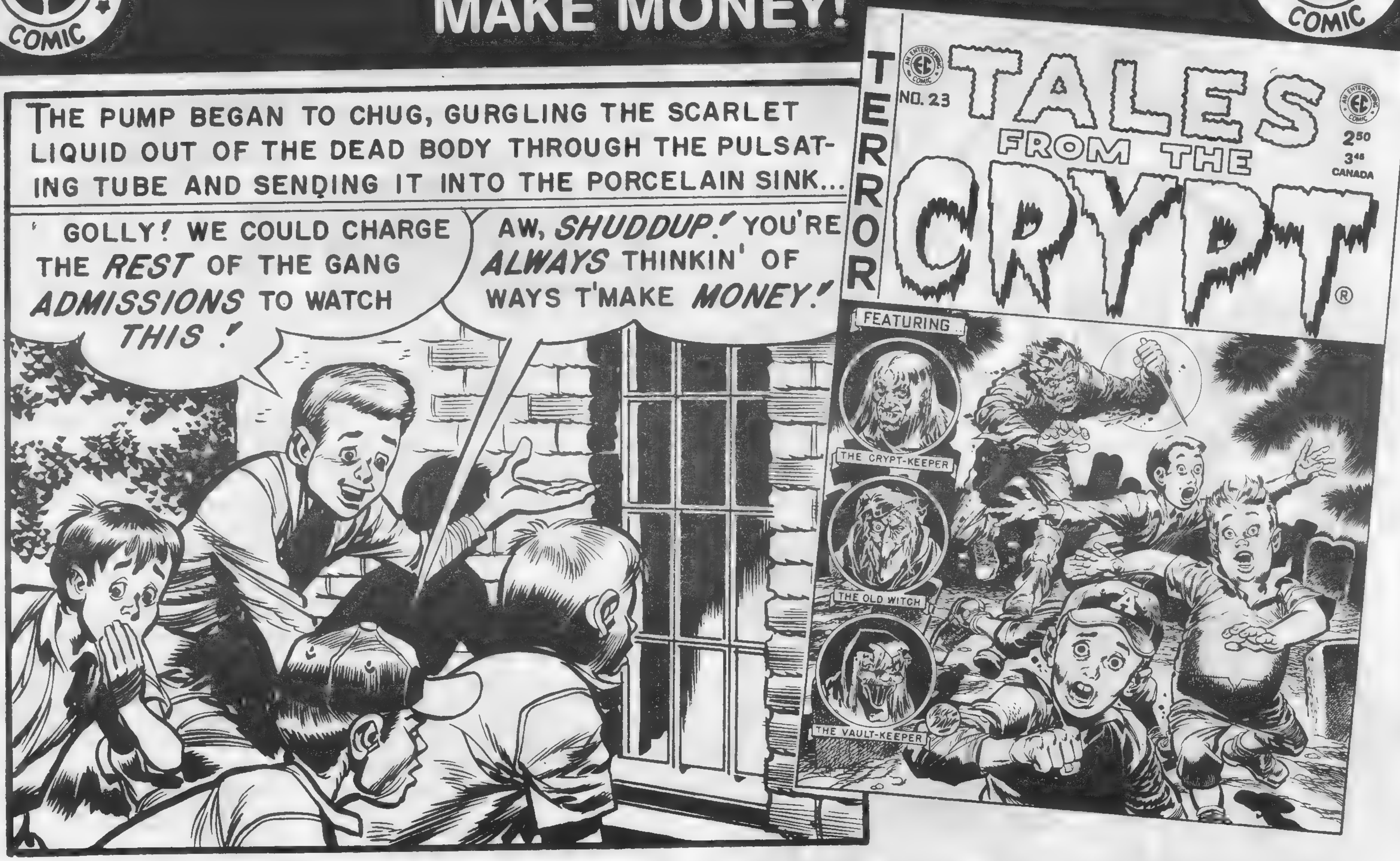
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IN THIS ISSUE: "UNDERTAKING PALOR" (ILLUSTRATED HERE – AND **THEY** MISSPELLED IT, NOT US!) WITH **JACK DAVIS** ART, "THE CRAVING GRAVE!" WITH **JOE ORLANDO** ART, "THE SLEEPING BEAUTY" WITH ART BY **JACK KAMEN** AND "SHADOW OF DEATH" WITH 'GHASTLY' **GRAHAM INGELS** ART!

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'NUFF SAID! From Page 18

job, and Stan Lee gave it to me.

He was a mere boy himself at the time, full of animated mannerisms. He thought nothing of striking a pose on top of his desk, illustrating how the various characters should act. To me, he was a young Jack Lemmon. He always reminded me of Lemmon for some strange reason. His thoughtfulness and kindness, however, were his own — always leading and guiding us down a better creative path.

To this day, I remember and find myself thinking of some of the things he taught me along the way. One was, "It's very easy to draw a pretty girl — just shape her eyes like tear drops and never make the nose too long." A formula that worked for me like a charm. Stan, to me, was, in a sense, the brother I never had and he played that role well in shaping my future.

Happy birthday, Stan. Within my heart, there has always been a special place for you. Every now and then, I think of how well our friendship has stood up for more than 50 years.

May God grant you good health and happiness, as you continue to share with us your wonder and enthusiasm for life.

Carrie, Marty, Spence,
and Garrett Nodell

Remember back in the Empire State Building — where you had a group of terrific comic-book artists — and some freelance super artists as well.

What a group! And remember when we gave you a birthday card signed by all the guys?

If you still have it (as memorabilia) please see it in the Marvel yearbook.

Bringing us up to date: Have a wonderful birthday! Our gang wishes you a great one! All our best to you and yours.

Terry Stewart and Gary Fishman

Some of us have been lucky enough to fulfill our dreams and make a living — at least for a while — in the comic-book industry. More important to this occasion, some of us have been fortunate enough to know and work with Stan "The Man" Lee.

In a world of Madison Avenue sound bites and dog-eared clichés, the term "the real deal" often is used gratuitously. But when it comes to Stan, he is all that — and more.

When you meet him, he is exactly who you wanted him to be — bigger than life and more amazing than any of his characters. His travels have taken him around the world and back, and we saw him in action many times. As such, we, along with others, can testify to the fact that Stan always has time and incredible enthusiasm for every fan he meets, wherever he may encounter them or however busy he may be. He has a seemingly unlimited supply of humor, encouragement, and friendship for all those who have been able to spend a few moments with him.

As the worldwide ambassador for comics, he is always talking up the industry. And no wonder! Stan is the industry's biggest fan. One look at his face and you can tell that he is enamored with all the characters that make up this industry, including those inside the comics, as well as all the artists, writers, inkers, and editors who make it all work.

Anybody who has worked with Stan can tell you that, if you ever needed him for something, he was always there, no matter the circumstance. In an industry rich in tradition and continuity, Stan is the ultimate constant. His life and the characters he helped to create influence everything and everybody. As an industry, the comic-book world has been so fortunate to be blessed with this man, his energy, and his creativity. Best of all, even today, he continues to be a force in bringing our greatest adventures to life via comics, movies, and television.

Without a doubt, Stan is the living legend and proof that the good guys can still win in the end. Thanks, Stan. Life is that much more heroic because of you. You are the greatest! Happy 75th birthday! With all our love and affection.

John Romita

For 56 of Stan Lee's 75 years, he has been the Pied Piper of the comic-book world. He has touched millions with his writing and generations of artists and writers as an editor.

I've been blessed to be in that host of people who have worked with Stan. He didn't allow us to settle for ordinary stories or characters, and his enthusiasm always showed us a better way.

It was hard work, seven days a week for me, but rewarding and full of satisfaction not usually found while earning a living.

Today I think back to 1949, when I was 19 and Stan was 27, and "marvel" at how far we've come.

My respect and affection can't be measured but my wish is for many, many more happy birthdays to my friend Stan Lee!

Gary Gittelsohn

I can't tell you enough how proud I am to know you, work with you, and call you my friend. Your creative genius, coupled with your uncanny insight into the human spirit, has given birth to and continues to spawn the greatest collection of characters and stories in literature and American culture.

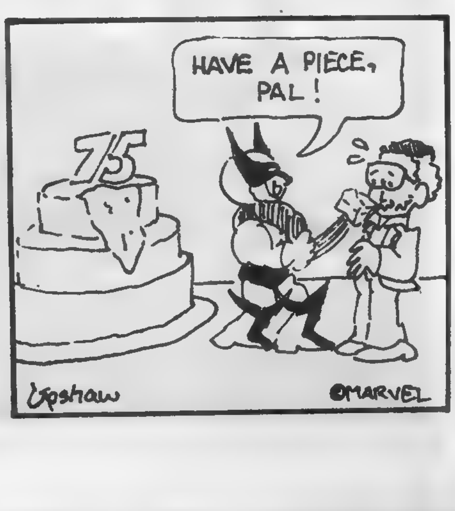
As we approach the new millennium, it's becoming increasingly clear that the best is yet to come. This year alone, the mighty Marvel characters will conquer restaurants, feature film, television, theme parks, the Internet, and much, much more.

You are a loving, living tribute to satire and excitement, creativity, and rebellion. Happy birthday, Stan, and thank you for letting me share your world.

Joe Field
Flying Colors Comics & Other Cool Stuff

I had a bunch of heroes when I was kid. Living in the Bay Area, I admired guys like Willie Mays and Willie McCovey from the San Francisco Giants, I thought Dick Green was the best second baseman ever for the Oakland A's, and I always

(Continues on Page 22)



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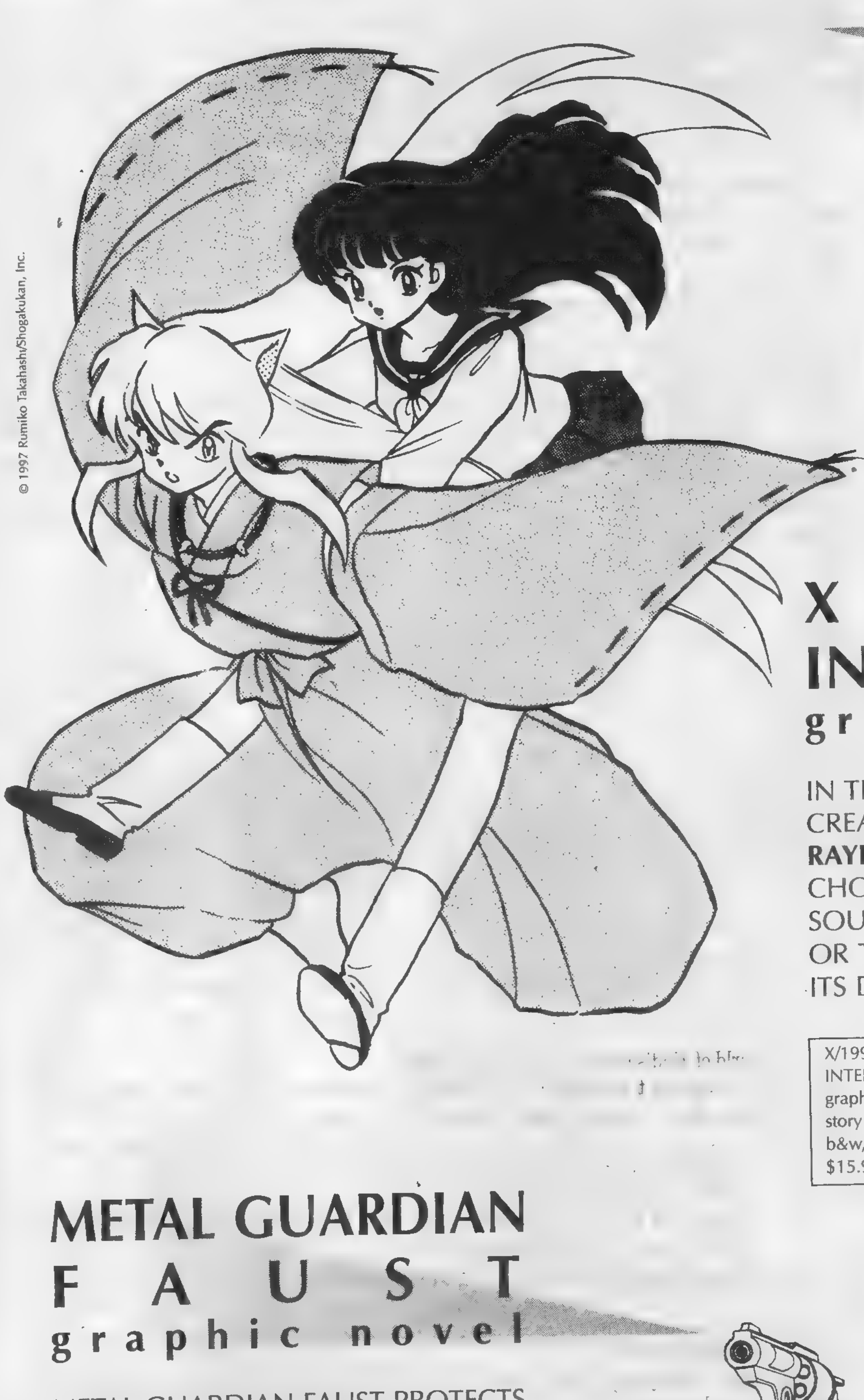

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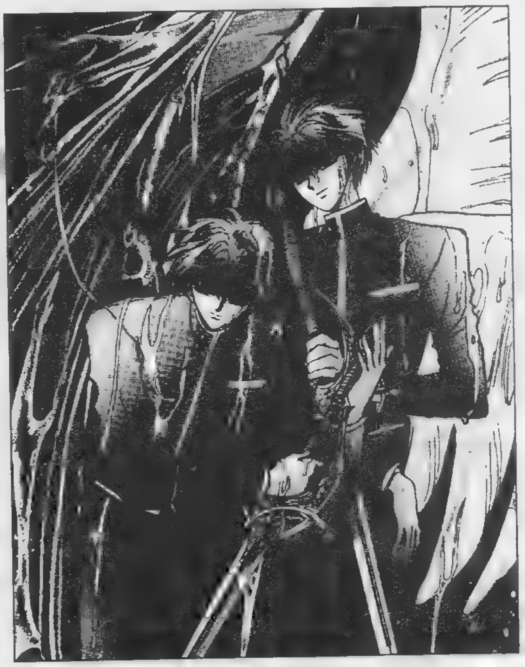

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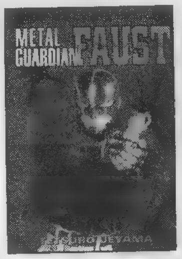

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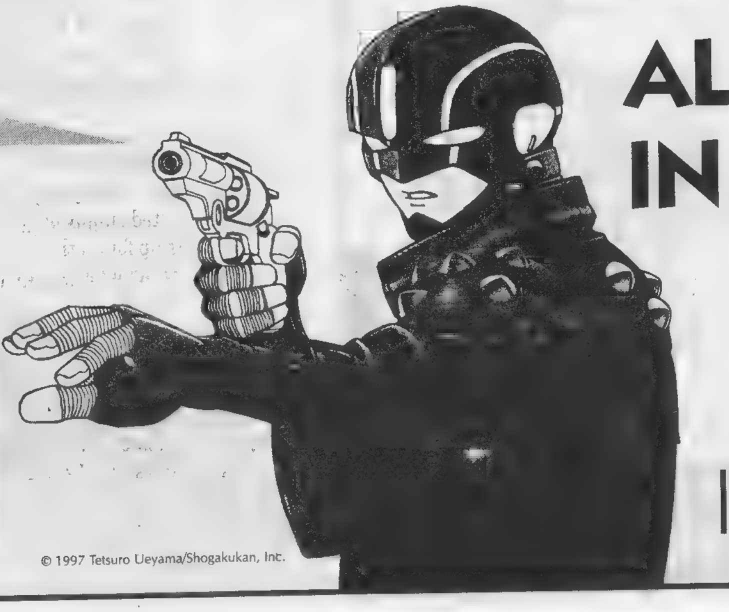

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'NUFF SAID! From Page 20

looked up to my dad, who worked so damn hard every day of his life.

But in the summer of 1967, my good friend Steve Holmes introduced me to a whole new group of childhood heroes, when he got me into Marvel comics. At first the attraction was purely from the dynamic and colorful characters rendered in splendor by the all-star roster of Kirby, Romita, Ditko, Buscema, Sinnott, Ayers, Steranko, *etc*. But there was always something more with those mid-'60s Marvels — and that something was the guiding force of Stan Lee.

Stan's editorial vision was amazing, and the Marvel line had a clarity that set it apart from other comics' fare. There was cohesion and unity in that Marvel world, and I liked visiting there as often as the random newsstand deliveries would allow.

I never had thoughts of being involved in the comic-book business, but as a fan I was content to spread the good word about comics at every opportunity. So, in my former career as a radio advertising executive at KJOY in Stockton, Calif., I was the one behind the drive to have Marvel recognize Stockton as "The official birthplace of The Fantastic Four" for Marvel's 25th anniversary. The campaign was successful, with Marvel sending Stan to Stockton to make the official proclamation and accept the role of Honorary Mayor. That's when I first met Stan in person. It was terrific fun for both of us, laughing all the way through a multitude of media interviews.

Months later, Stan called to ask if I would help him by doing some freelance public relations. It was a tremendous honor coming from one of my boyhood idols — and it was a ton of fun getting calls from Stan regularly.

From there, I was hired by WonderCon to do public relations and advertising, putting me on the road to being a professional in the comic-book business. All along the way, Stan cordially asked to keep him informed, and I did. When Flying Colors Comics & Other Cool Stuff opened Oct. 3, 1988, the first person calling with a congratulatory message was "The Man." Talk about getting off to a great start!

In the years since, I've seen Stan and his lovely wife, Joan, at numerous comics-industry events, and it's been a pleasure each and every time. These are two of the nicest folks God ever planted on Earth.

Happy birthday, Stan! Thank you for everything!

Brian Augustyn
*Writer, **Flash, Justice League: Year One, Painkiller Jane***

To the man who made reading comics cool and creating comics cooler.

To the man whose hyperbolic enthusiasm helped revive a flagging industry and transform it into an artform.

To "The Man" who taught us all to be True Believers:

Excelsior, and Happy 75th to Stan Lee!

Mark Waid

With all due respect to the other companies for which I've worked, I've enjoyed no greater joy than writing the characters created or shaped by Stan, so rich and energetic and just plain fun are they. There's no gravity attached to my job when I'm penning *Captain America* or *Ka-Zar* or a Spider-Man tale; it's a breezy and delightful way to spend a day or two, my infrequent jam-ups always cleared away by a quick round of "What would Stan do here?"

Thanks for making my career a happy one, Mr. The Man!

John Marc DeMatteis

When I was 13 years old, I had two heroes: John Lennon and Stan Lee. Thirty years later — and nothing has happened to change my admiration for either of those cultural giants.

It's because of Stan that I kept reading comic books at a time when kids traditionally discarded them. He not only kept me reading, he got me writing — fueling my creative heart with a passion that sparked a long and satisfying career.

So happiest of birthdays to the greatest Marvel Hero of them all, Stan Lee — and here's to another 75!

Tom Palmer

"You don't stop laughing because you grow old; you grow old because you stop laughing."

Stay forever young, Stan.

Happy birthday!

Terry Kavanagh
*Writer of **X-Man** and other titles*

Stan Lee ...

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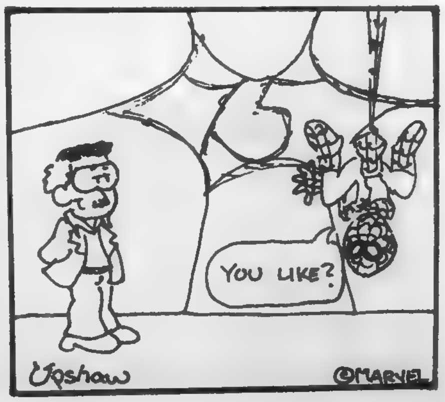
Sam Kieth
"That ***Maxx*** guy"

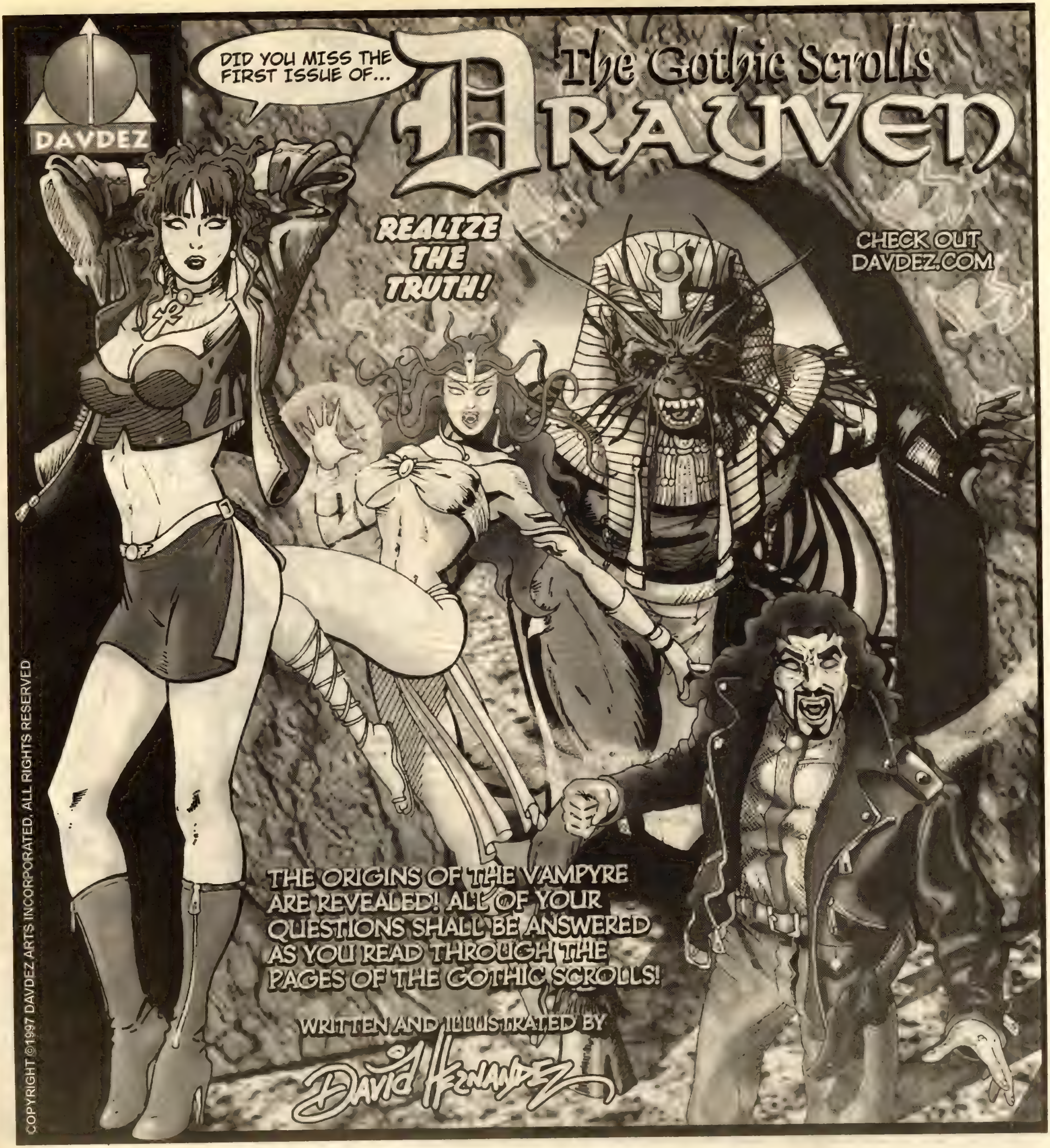
I've never met Stan Lee, but I remember when I first broke into DC Comics pencilling *The Sandman,* I felt tremendous guilt because I remembered, when I was 15 years old, buying his *How to Draw Comics the Marvel Way* book and taking *very seriously* Stan's comment in the back: "Now that you've read this book, Pilgrim, don't give these secrets to our competitors!" And here I was, doing just that! Forgive me, Stan — for I have sinned — and happy 75th!

Alex Saviuk
*Artist on Sunday **Spider-Man** newspaper strip*

Happy 75th birthday! I feel honored to be finally working with you after all these years in further chronicling the adventures of everyone's favorite wallcrawler in the Sunday comics pages. It's been a dream come true for me, and I am proud to be able to share in your dream of "spreading the word" on this special day. My family and I wish you all the best today and for all the birthdays to come.

(Continues on Page 30)

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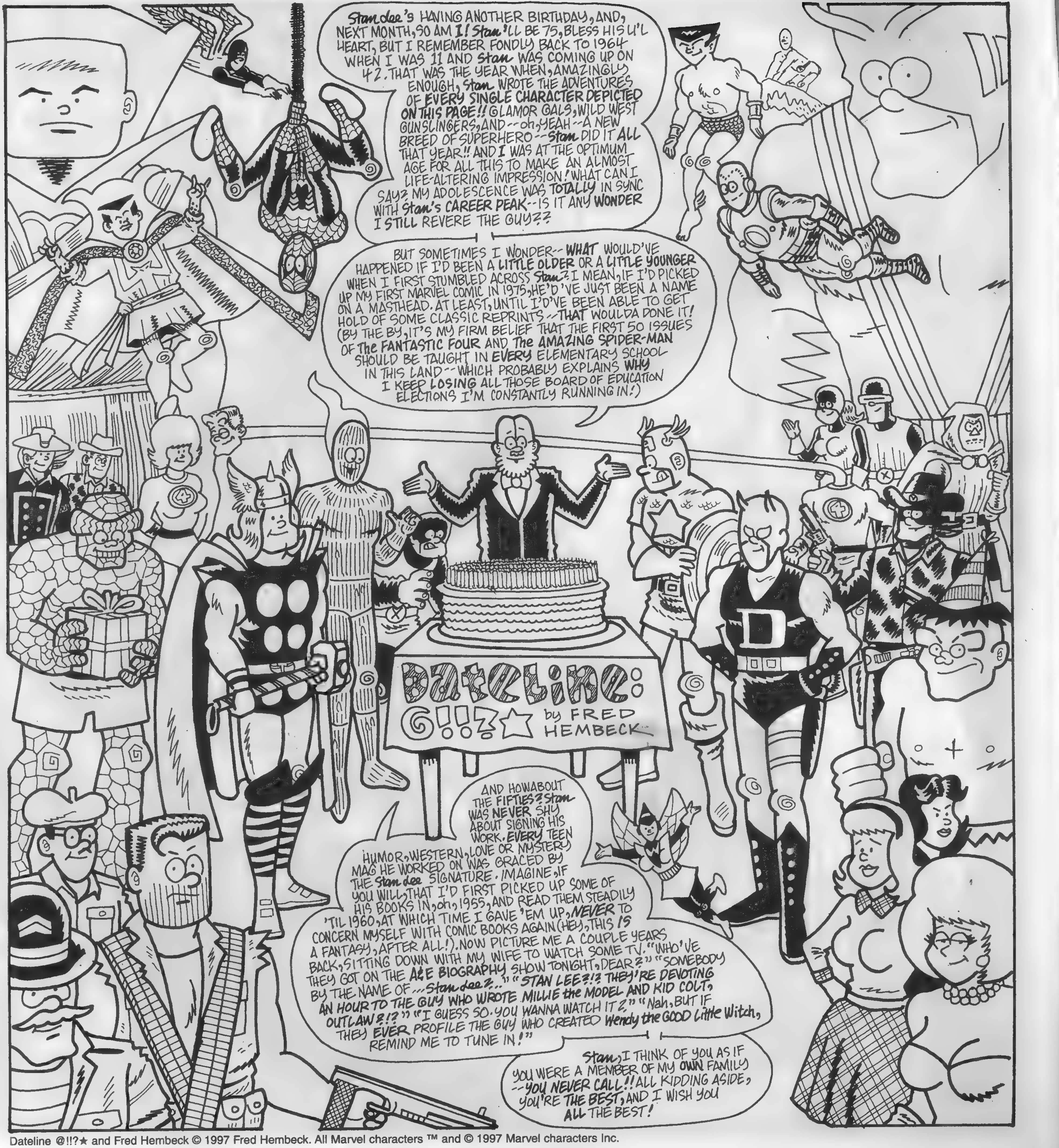
Stan Lee's HAVING ANOTHER BIRTHDAY, AND, NEXT MONTH, SO AM I! Stan'LL BE 75, BLESS HIS LI'L HEART, BUT I REMEMBER FONDLY BACK TO 1964 WHEN I WAS 11 AND Stan WAS COMING UP ON 42. THAT WAS THE YEAR WHEN, AMAZINGLY ENOUGH, Stan WROTE THE ADVENTURES OF EVERY SINGLE CHARACTER DEPICTED ON THIS PAGE!! GLAMOR GALS, WILD WEST GUNSLINGERS, AND--oh, YEAH--A NEW BREED OF SUPERHERO--Stan DID IT ALL THAT YEAR!! AND I WAS AT THE OPTIMUM AGE FOR ALL THIS TO MAKE AN ALMOST LIFE-ALTERING IMPRESSION! WHAT CAN I SAY? MY ADOLESCENCE WAS TOTALLY IN SYNC WITH Stan's CAREER PEAK--IS IT ANY WONDER I STILL REVERE THE GUY??
BUT SOMETIMES I WONDER--WHAT WOULD'VE HAPPENED IF I'D BEEN A LITTLE OLDER OR A LITTLE YOUNGER WHEN I FIRST STUMBLED ACROSS Stan? I MEAN, IF I'D PICKED UP MY FIRST MARVEL COMIC IN 1975, HE'D'VE JUST BEEN A NAME ON A MASTHEAD. AT LEAST, UNTIL I'D'VE BEEN ABLE TO GET HOLD OF SOME CLASSIC REPRINTS--THAT WOULDA DONE IT! (BY THE BY, IT'S MY FIRM BELIEF THAT THE FIRST 50 ISSUES OF The FANTASTIC FOUR AND The AMAZING SPIDER-MAN SHOULD BE TAUGHT IN EVERY ELEMENTARY SCHOOL IN THIS LAND--WHICH PROBABLY EXPLAINS WHY I KEEP LOSING ALL THOSE BOARD OF EDUCATION ELECTIONS I'M CONSTANTLY RUNNING IN!)
Dateline: @!!?★ by FRED HEMBECK
AND HOWABOUT THE FIFTIES? Stan WAS NEVER SHY ABOUT SIGNING HIS WORK. EVERY TEEN HUMOR, WESTERN, LOVE OR MYSTERY MAG HE WORKED ON WAS GRACED BY THE Stan Lee SIGNATURE. IMAGINE, IF YOU WILL, THAT I'D FIRST PICKED UP SOME OF HIS BOOKS IN, oh, 1955, AND READ THEM STEADILY 'TIL 1960, AT WHICH TIME I GAVE 'EM UP, NEVER TO CONCERN MYSELF WITH COMIC BOOKS AGAIN (HEY, THIS IS A FANTASY, AFTER ALL!). NOW PICTURE ME A COUPLE YEARS BACK, SITTING DOWN WITH MY WIFE TO WATCH SOME TV. "WHO'VE THEY GOT ON THE A&E BIOGRAPHY SHOW TONIGHT, DEAR?" "SOMEBODY BY THE NAME OF...Stan Lee?.." "STAN LEE?!? THEY'RE DEVOTING AN HOUR TO THE GUY WHO WROTE MILLIE the MODEL AND KID COLT, OUTLAW?!?" "I GUESS SO. YOU WANNA WATCH IT?" "Nah, BUT IF THEY EVER PROFILE THE GUY WHO CREATED Wendy the GOOD Little Witch, REMIND ME TO TUNE IN!"
Stan, I THINK OF YOU AS IF YOU WERE A MEMBER OF MY OWN FAMILY --YOU NEVER CALL!! ALL KIDDING ASIDE, YOU'RE THE BEST, AND I WISH YOU ALL THE BEST!

Dateline @!!?★ and Fred Hembeck © 1997 Fred Hembeck. All Marvel characters ™ and © 1997 Marvel characters Inc.

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IN PRAISE OF "THE MAN"

The True Believers at Byron Preiss Visual Publications and Byron Preiss Multimedia Books are delighted to help celebrate the life and work of Stan, "The Man" who reinvented and reinvigorated the super hero comic book over three decades ago. Despite the danger and lure of ultimate power, Stan has used his skills on the side of good and brought endless hours of joy and happiness to all of us and millions of others. We look forward to your upcoming projects, and to working with you once again in the future.

With love and appreciation, from:

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Stan Lee!

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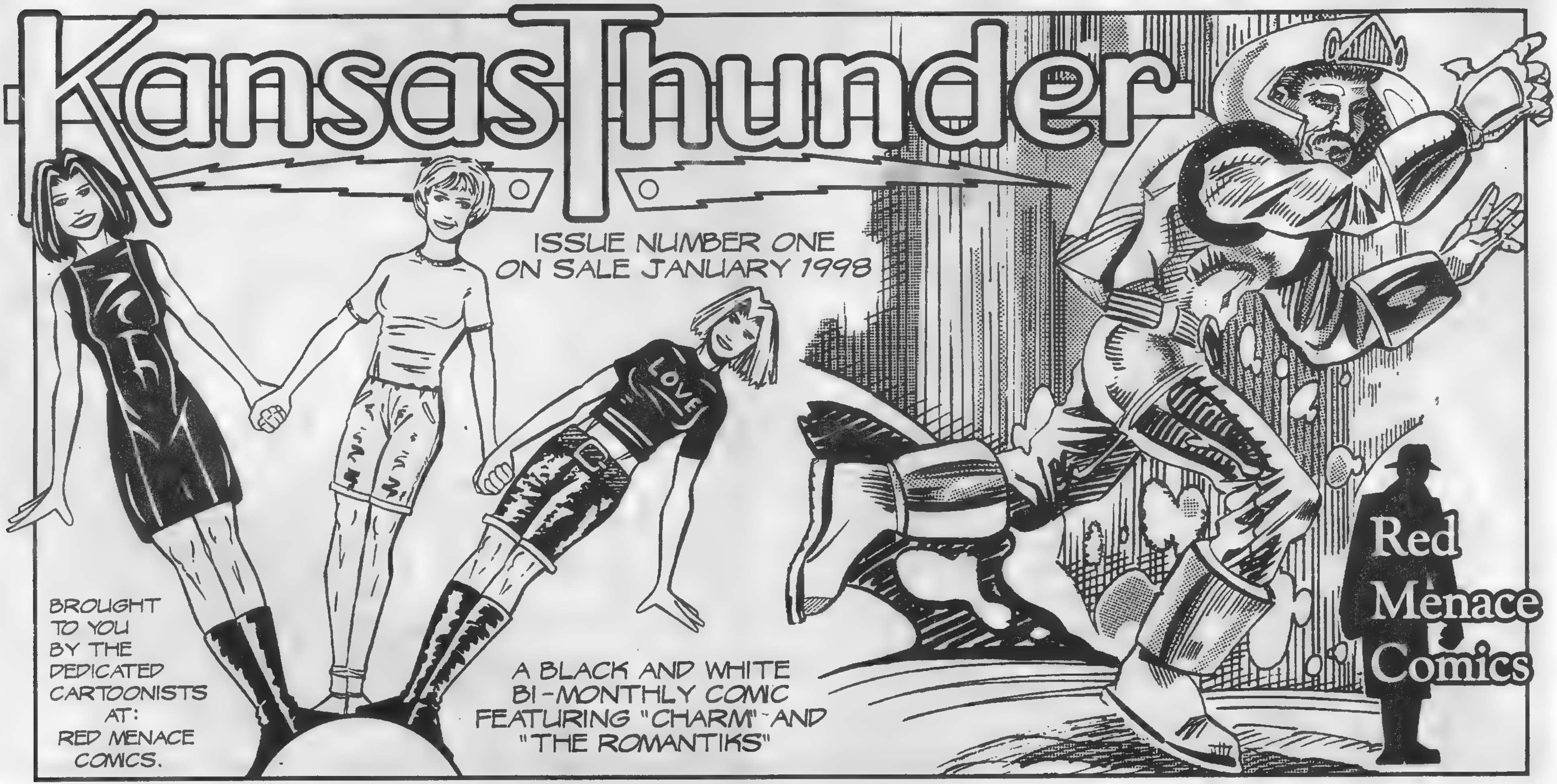
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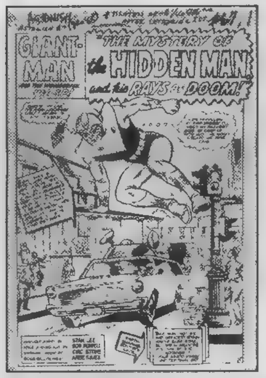
Diamond International Galleries salutes Stan "The Man" Lee on his 75th Birthday!



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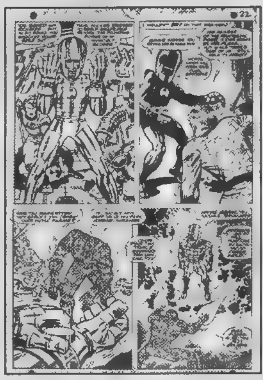

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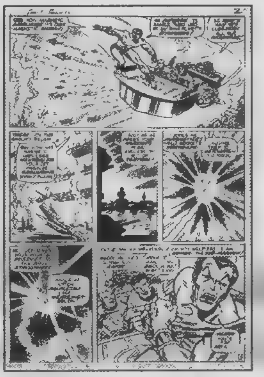

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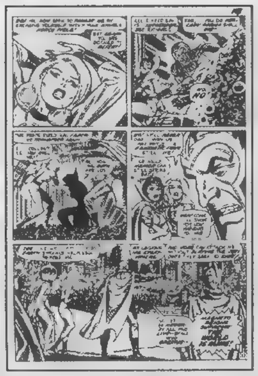

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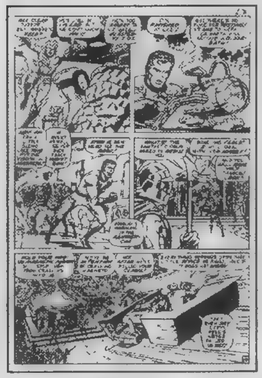

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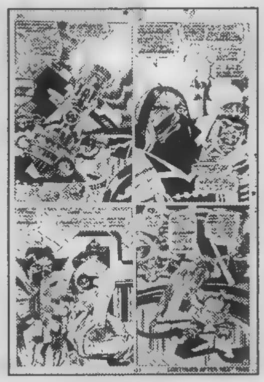

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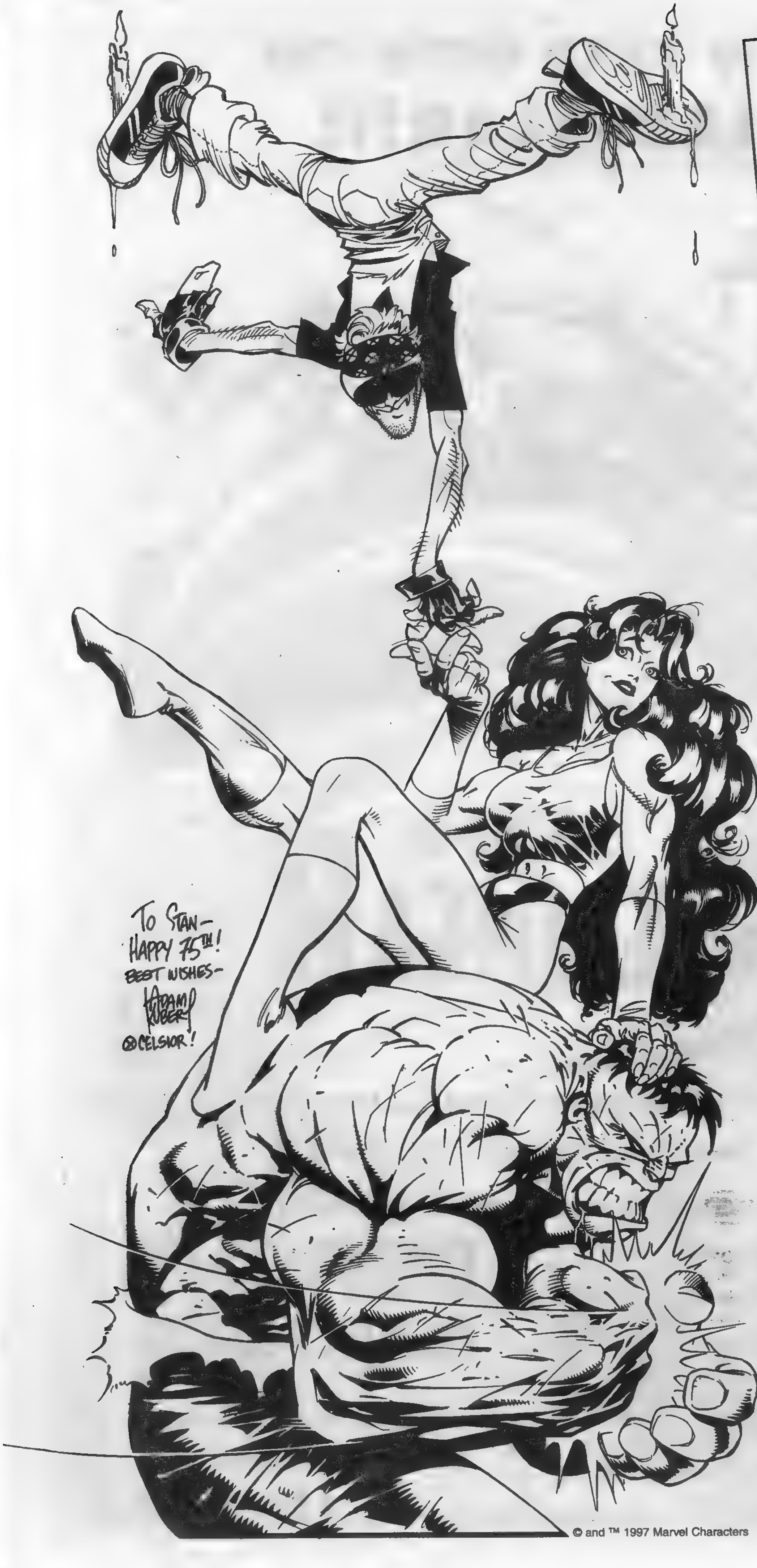

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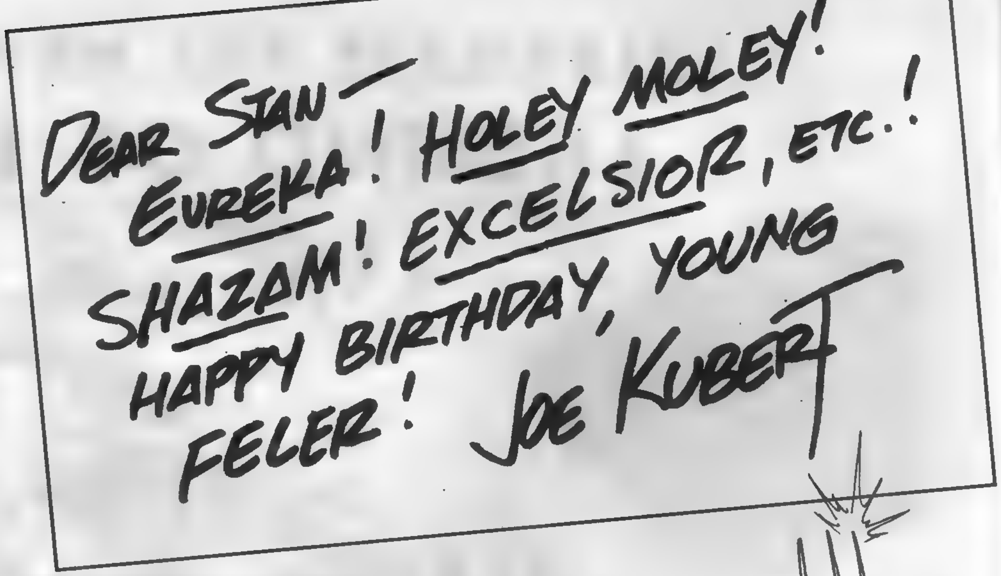

DEAR STAN—
EUREKA! HOLEY MOLEY!
SHAZAM! EXCELSIOR, ETC.!
HAPPY BIRTHDAY, YOUNG
FELER! JOE KUBERT

'NUFF SAID! From Page 22

Nelson Smith II

As a fan of Marvel comics for about 10 years now, you have come to mean a lot to me. Everything that you have done for Marvel and for the entertainment industry in general is greatly appreciated.

When I had my first operation ever, at the age of 10 or 11, you sent me an autographed picture of you and Spider-Man, with your trademark, "Excelsior," written on it. I still have the picture and I will never forget you or your legacy. Thank you and happy 75th birthday!

Tom Peyer

When I was a kid, lots of super-heroes cracked jokes, but you wrote the only ones that made me laugh. Thanks, O Leader! Happy birthday!

Mark Irwin

Stan doesn't know me, but I grew up with the man. He made me love this medium so much that I'm toiling away in it as an adult. Because of Stan's enthusiasm, I will always love comics. Happy birthday, true believer!

Roger Stern

Over the years, I've come to realize that there are really several Stan Lees.

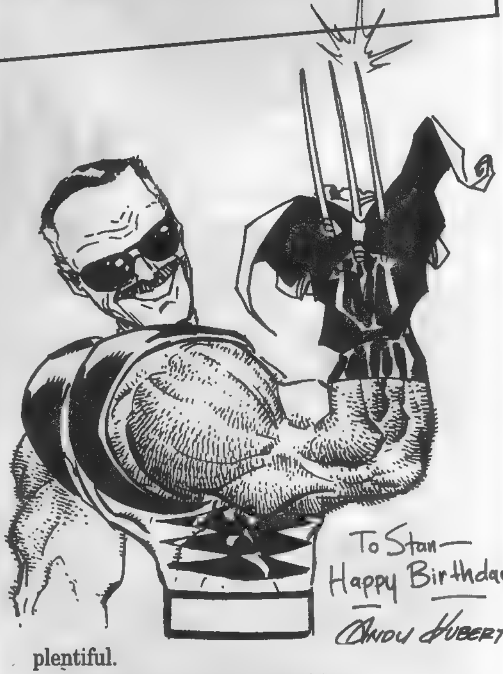
There's Stan the Teacher — Stan the Showman — Stan the Goofy Boss! (There aren't many bosses who would wear a pasteboard Captain Britain mask around the office for most of a day.)

But, as much fun as those Stans are, I think my favorite is still the one I first met in the pages of Marvel comics — Stan the storyteller.

It was the brightness and exuberance in Stan's work that drew me back to comics after I foolishly thought that I'd outgrown them. There was always a wonderful humanity to the stories Stan wrote, no matter which artist he was collaborating with — and there were so many great ones, from Jack Kirby and Steve Ditko to John Romita and Marie Severin. With Stan behind the keyboard, I always felt as though I was hearing a story from a good friend.

You know, in the past 30 years, I don't think a month has gone by when I haven't read or reread one of Stan's stories. And I think I learn something new from them every time.

So here's wishing best birthday wishes to you, Stan. May your deadlines always be reasonable, your muse generous, and your readers plentiful.


To Stan—
Happy Birthday!
Andy Kubert

Thanks for all the years of fun.

And here's hoping for many, many more!

Phyllis Schoenberg

Congratulations and best wishes for the next 75. You bring a lot of fun into a lot people's lives. All the best and many more.

Alfredo Ferrante
Rome, Italy

Stan, you just did a very simple great thing. You made us have fun. A lot. Thanks.

Darren James Hudak

I'm sure you will get dozens of letters about Stan Lee's contribution to the world of comics, about the characters he co-created, how he helped revitalized the super-hero genre, how he made it socially acceptable for children over the age of 10 to read comic books (giving the industry a cult following of college students it continues to enjoy this very day), how his influence can be seen on practically every writer working in comics today (as well as such non-comics talent as Steven Spielberg, George Lucus and James Cameron), but I'd like to discuss Stan's most important contribution, a contribution that has had repercussions far outside the comic-book industry and has affected society in ways that I'm sure will be studied for years.

For, you see, Stan told a generation of young boys that the Betty Brants, Gwen Stacys, and

(Continues on Page 34)

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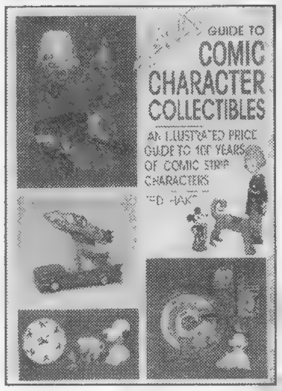

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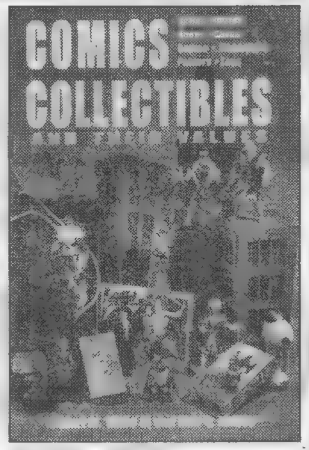

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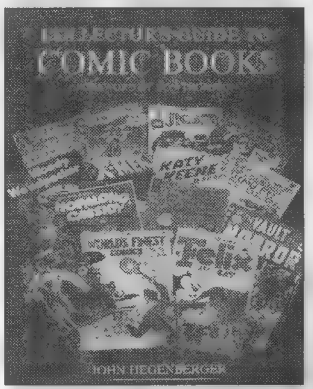

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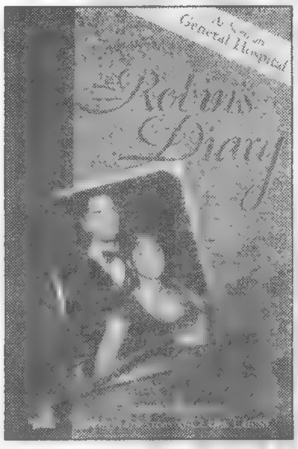

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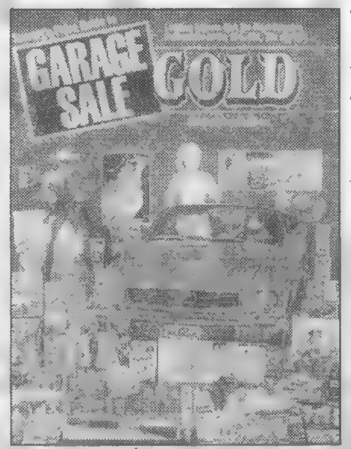

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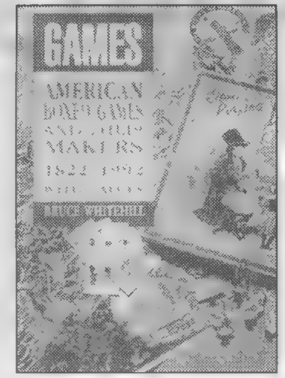

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'NUFF SAID! From Page 30

Mary-Jane Watsons find the Peter Parkers of the world much more interesting than they find the Flash Thompsons. 'Nuff said. Happy birthday, Stan, thanks for all the great stories and for letting bookworms like me in on the secret.

Eva Rolén
Sundsvall, Sweden

To Stan "The Man" Lee, a very, very happy birthday. I want to thank you on behalf of all the Swedish female comics readers. You did to comics what Einstein did to science. Live long and prosper.

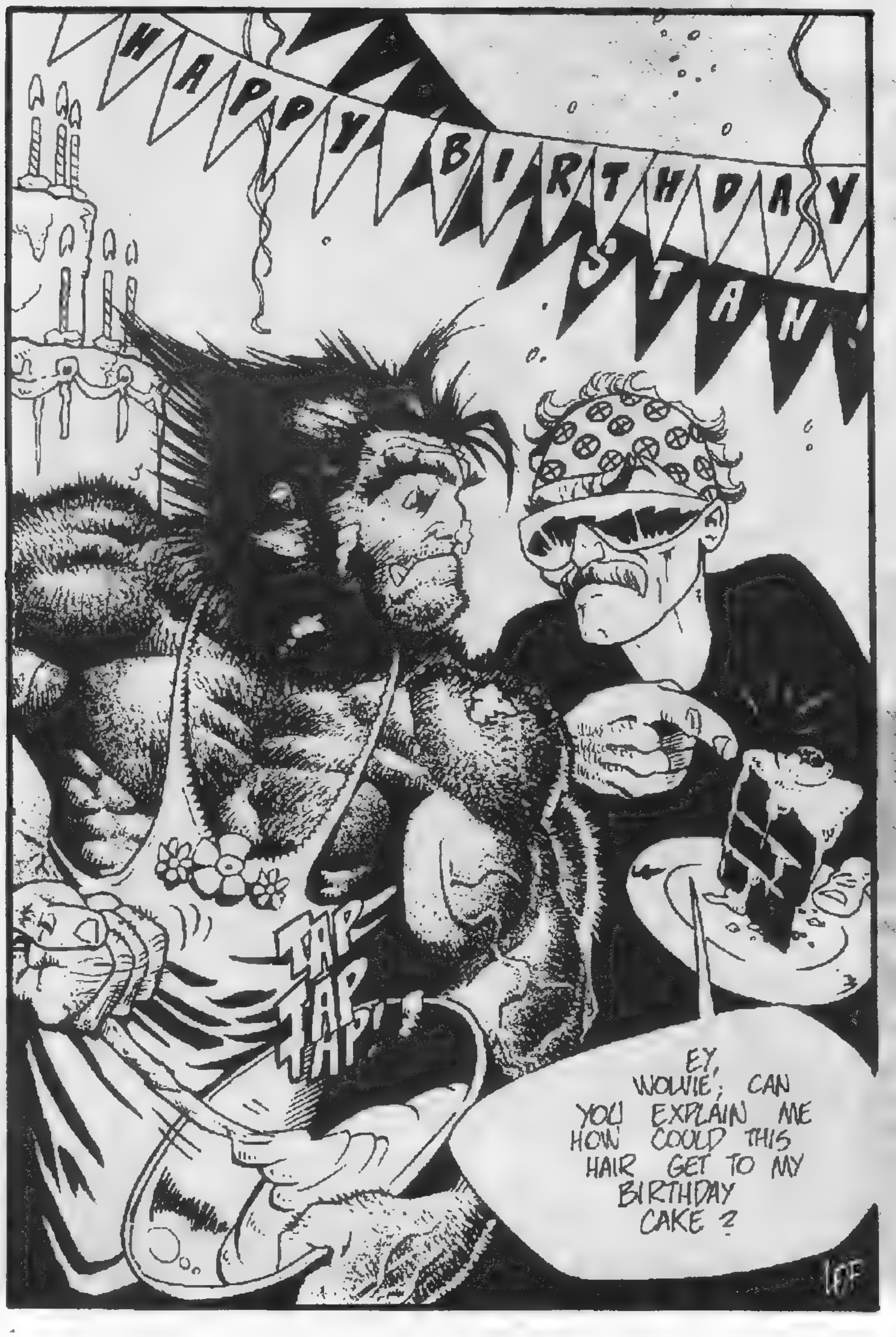
Fabian Nicieza
President and Publisher, Acclaim Comics

An anecdote? I'm like Stan the Man himself. I can't say just a few words about anything, much less about Stan! Just meeting Stan would have made a 12-year-old Fabian Nicieza palpitate. Imagine getting a chance to interview him, work with him, play softball with him, shoot a day-long video with him, have dinner with him. And get a tour of his house!

My favorite anecdote? It was one night that combined reality and fantasy into a stew which, after stirring around in my head, made it impossible to tell which was which. I had been in LA with Tom DeFalco for some meetings. I'd actually gotten an extended meeting with James Cameron (one of my few idols in life) earlier in the day. Tom and I also had to drive to Stan's house to meet him for dinner: a hectic and strange afternoon, made more so by the fact that the Rodney King verdict had just been announced.

So, still oblivious to the growing problems, Tom and I went to Stan's house. Stan's lovely wife, Joan, gave us a tour of his house; then Tom, Stan, and I went out to eat. (Notice how calmly I'm saying all of this. At the time, a 12-year-old stomach was churning inside a 30-year-old man's body).

We had a great dinner, Stan being a wonderful companion with a compilation of stories to tell that would choke Homer. (That's the *Odyssey* author, not Simpson.) Inside the restaurant, things were cozy and comfortable; outside, the city was starting to fall apart.


HAPPY BIRTHDAY STAN!
TAP TAP TAP
EY, WOLVIE, CAN YOU EXPLAIN ME HOW COULD THIS HAIR GET TO MY BIRTHDAY CAKE ?

by Leo Fernandez, Argentina • Wolvie © and ™ 1997 Marvel Characters Inc.

Stan left in his car to go home, as Tom and I went back to our hotel. We knew by then that things were getting a little ugly.

That night, as I was on the rooftop pool area of the hotel, watching a group of British men and women drink champagne and eat strawberries in the Jacuzzi, toasting the "end of Rome," as they said, listening to the sounds of gunfire and the National Guard units deploying a few blocks away at the Beverly Center shopping mall, I thought about what an incredibly odd night it had been.

What would a 12-year-old Fabian have done, if you had told him one day he'd get a chance to have dinner with Stan Lee? He wouldn't have believed you.

Having done it on the night of the Los Angeles riots, in retrospect, made that a self-fulfilling prophecy — I still can't believe it happened!

Happy birthday, Stan! May 75 years of bringing a world of wonder to children and the child in all of us simply be a prelude to 75 more years of doing exactly the same thing —

Joe Kelly

I'm 8 years old. It's Class Day for Columbus Avenue school, 1979. There are games, food, sports. I don't care. There's only one reason to be here: Spider-Man is coming. After dirty-water hot dogs and bug juice, he's coming here. To see us. To see me. I get slapped in the head with a kickball because I'm daydreaming about web-slinging. This happens a lot. I don't care.

The big moment. A rush of little legs and the clatter of Pumas on blacktop. (I wear Skips plucked from a wire bin at Woolworth's. They don't sound as cool when I run.) I can barely see him, but he's there. Red and blue. Nine feet tall. Webbing. Those white eyes. The kids around me ask stupid questions. I can't believe they don't know he's Peter Parker under the mask — duh. But I don't say anything. I'm shy. Just want to get closer. Kids start to dissipate, and I move in. Close enough to see him, really see him, and I stop short, raising my hand.

"Hey — How come your costume's on backwards?"

He didn't have a very good answer. Something about laundry. Adults around us laugh; I realize that I have exposed a fraud. I feel bad, but not for me. Later, I tell a schoolmate that the real Spider-Man wouldn't have had his costume on wrong. Someday, I say, I'll see the real Spider-Man. He insists that there is no real Spider-Man. Just guys in costumes. I look at him like he has two heads.

"Of course there's a real Spider-Man. His real name is Peter Parker. He got bit by a radioactive spider. He has the proportionate strength and agility of an arachnid ...

"And his father is Stan Lee."

Stan Lee gave me unshakable faith in a dream. (I gave up on Santa long before I stopped trying to get bit by irradiated spiders.) He gave me the hero I would identify with well past childhood. There has never been a time where Spider-Man was not a part of my life. Never been a time where I didn't believe that a nerd like me could always find it within himself to be something greater, something Amazing. What greater gift can a child receive?

Jump to the present. Now I work at Marvel. I have the greatest job in the world. I get to tell stories in the House that Stan Built. Every Friday, a tour comes through, led by a man in a familiar red-and-blue union suit. No matter where I am, or what I'm doing, I always manage to steal a glimpse of him.

HAPPY B'DAY STAN!

THANKS FOR GIVING
A YOUNG KID
A BIG BREAK!
YOO DA MAN!
JIM NOVAK

His costume is always on the right way.

Thank you, Stan, for your spirit, your stories, your sublime imagination. Thank you for always being there when I needed you, and for giving the world your gifts.

Happy Birthday, Stan. Here's to many more.

Excelsior.

Robert Moraes

Happy birthday. You've given comic-book readers all over the world great joy with characters like Spider-Man. In this day and age, where so many other comic-book heroes are not very heroic anymore, Marvel continues to publish comics about heroes who try and make a difference in the world.

Stan, you are a man who has never given up on the good side of humanity. Believing in the goodness of all human beings is what you put into Spider-Man and Spidey has become the voice of Marvel Comics itself. I hope you enjoy many more birthdays in the years ahead and I say "thank you" for everything you've done for Marvel's "True Believers."

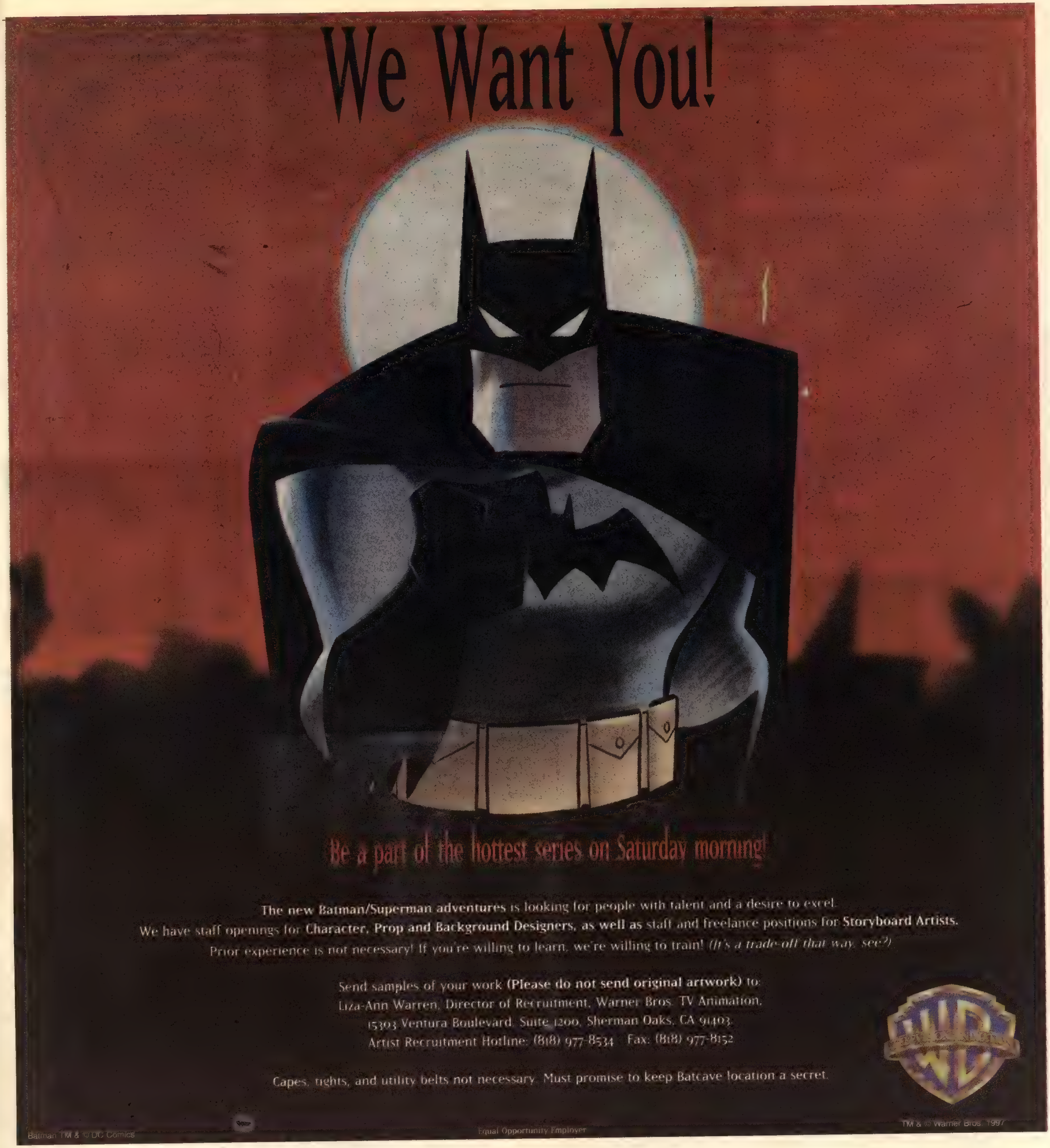
Rob Wissenburg
Holland

Congratulations, mighty ruler of the Marvel empire on reaching this respectable age. Excelsior!

Allan Linscott

I had a very lonely childhood and one of my few pleasures were the characters you created. Your characters help fill my childhood and teach me how to be a good person. Your characters helped to teach me what being a hero means. I was thinking of using the *Star Trek* line "Live long and prosper," but you have already lived a long and prosperous life giving children of all ages great pleasure and great heroes. I could die a happy man if I could give back only a fraction of what you and others have given me. I give you a heartfelt thank you and happy birthday. May you have many more happy years.

(Continues on Page 36)



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'NUFF SAID! From Page 34

Cris and Mitch Moody

(Sung to the cartoon theme of *Spider-Man*)
Stan the Man, Stan the Man,
Does what no other writer can.
Writes a mag called *Spider-Man*,
Then creates The X-Men clan.
Spins a yarn, with wit and charm,
Stan The Man's a Superman.
Way to go, Stan — happy 75th.

Lee Barnett

New Barnet, Herts, United Kingdom

'Appy birfday, Stan, from this side of the pond.

75, eh? That means you were in your late 40s when I started reading comics ... and, yes, the earliest U.S. comic book I remember reading was a *Spider-Man*, one with Doc Ock. Thanks for that and for introducing an ill child to the wonder of comics.

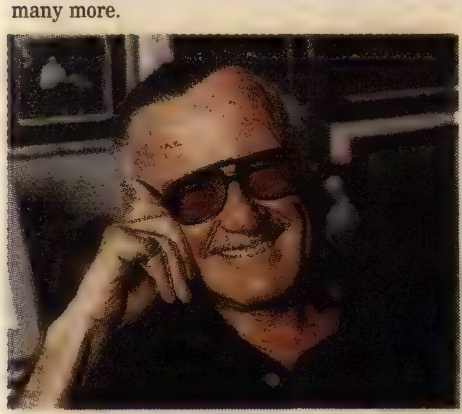
My only personal memory of you is when you attended UKCAC some years back as a "surprise" guest to give an interview. You were asked by someone how Spider-Man was invented. I expected the same answer you had given before, but you surprised everyone by prefacing it with the following:

"You know, I've told this tale so many times, I don't know any more if it's the *truth* or whether that's now just how I *think* it happened, but if you want to know what happened, this is what I remember ..."

After that, Stan, you had the audience (and me) in the palm of your hand.

Many happy returns and here's hoping for many more.

"Every man is like the company he is wont to keep." — Euripides



Marv Wolfman

I have a couple of things to say about Stan for his special birthday issue of ***CBG***. All good.

I was hired by Roy Thomas to write *Tomb of Dracula* for Marvel. After a few months Roy hired me away from my job editing the Warren magazines, *Creepy, Eerie,* and *Vampirella,* to edit for Marvel. A week after I started working at Marvel, I went ballistic while proofreading an issue of *Dracula.* The inker, a long-time professional, had left out more than 80% of Gene Colan's wonderful backgrounds. I ranted and raved and insisted the backgrounds be re-inked. That night I received a phone call from Stan at my house. Naturally, I was scared. Stan shouted about what I had done, said the inker would never have left out the backgrounds, that I, as a newcomer, should never have insisted he redraw them, and he wanted to see me first thing in the morning.

The inker was, as I said, an old-timer who had been a friend of Stan's for years. I didn't sleep that night, certain I was going to be fired after only one week at Marvel. I went into Stan's office the next morning and said maybe I was wrong about demanding the inker redo the backgrounds, but he had left them out. Stan said he spoke to the inker, who swore he hadn't. I fortunately had photocopies of the original pencils and showed them to Stan. He looked them over carefully, saw that I hadn't been exaggerating, and said next time I should have the production manager call the inker instead of doing it myself. Stan then had our production department replace the backgrounds as Gene had drawn them.

Stan had no reason to care about a kid who had been there for only five days. He had no reason to even listen to me. His long-time friend was a proven professional, and I'm not even certain at that time if Stan knew my name. But Stan saw I was right, that I cared about the quality of the story (even above my own safety) and Stan let me off with just an explanation of procedures. For Stan, quality came first. I never forgot that.

Another quick story: Many years later, after I had quit as editor in chief of Marvel, I became writer-editor of *Spider-Man, Fantastic Four, Dracula, Nova*, and a few other miscellaneous titles. The person who became editor in chief called me at home one night (why doesn't anyone call you in the morning?) and said Stan wanted to see me in his office the next day. Once again, I didn't sleep. I made it to the office the next morning, went into Stan's office, and asked what he wanted. Stan didn't know what I was talking about.

A moment later I realized the editor in chief was looming behind me, not an easy task, since I'm approximately 6'2". The editor in chief complained to Stan that I insisted on using only Marvel's best letterers for *Spider-Man*, which meant he didn't have the power to assign any letterer he chose to the title. Stan asked me if that was true. I replied that Stan had always said, because *Spider-Man* was Marvel's most important title, it was always to have the best talent. I said I wasn't holding back production because I was willing to use any one of four letterers. I further said the newer letterers could be used on my other titles, but that I was holding firm on *Spider-Man.*

Stan turned to the editor in chief and said, not only does *Spider-Man* get the best letterers and colorists as well as writers and artists, but so should *Fantastic Four, Thor,* and *Hulk*. Once again, Stan took the side of quality. It certainly wasn't a surprise that the editor in chief in question ended the writer-editor program at Marvel as soon as he could.

By the time I became editor in chief at Marvel, I'd become far more friendly with Stan. Those who know me well know I'm actually fairly shy (except when I go ballistic). Stan, on the other hand, is one of the most gregarious people I've ever met. He is so charming and outgoing he can tell you straight to your face that your story is the worst thing he's ever seen in his life, and, by the time he's done, you'll be thanking him for talking to you, while other people (me included) can offer you a million dollars tax-free and you'd be wondering what we were up to.

Stan would often come into my office and ask how things were going. I'd quietly say, "Fine." Stan would look at me, his eyes brightening, and say, "Marv, things aren't fine. They're great! They're stupendous!" And Stan meant it. A lot of fans have put down Stan for his "show biz" personality, but that really is Stan. He is relentlessly upbeat.

I started as a fan of Stan's writing. I grew to appreciate Stan as one of the best editors the business had ever seen and I came to really enjoy Stan as a person.

Happy birthday, Stan. Many more.

Dwayne Kirkwood

Tauranga, New Zealand

Stan "The Man" Lee, the only real super-hero in the world. Great guy too. 'Nuff said!

Brian K. Vaughan

I owe everything I am to Stan Lee. When I decided to write about "The Man" for a college application essay about the most influential creator in my life, my guidance counselor begged me not to mention this "funnybook scribe." Against her better judgment, I did. How could I not? Stan's creations fueled my imagination and my spirit. As an unpoular, nerdy kid with allergies who had to survive on my sense of humor, I readily identified with Peter Parker. Spider-Man was my hero, my life. "With great power comes great responsibility" wasn't a motto to me; it was my religion.

Well, Stan and I were apparently able to sell the folks at New York University, since I was accepted into their film and dramatic writing programs. There, I participated in the comics-scripting workshop created in honor of Mr. Lee, The Stanhattan Project. And from there, I got my first gig doing what I've wanted to do my whole life. I got to write for Stan's House of Ideas. While I know that, if I live another 75 years, I'll never write anything 1/75th as good as Stan on an off day, I'll keep trying in the hopes that I can inform and inspire one reader as much as Stan Lee did for me. Happy birthday, Mr. Lee! And thanks.

Carlos Granja

Mr. Lee, I just wanted to say happy birthday! I'm very happy to see that you are still writing and involved with comics. Without you, I might be a different person. When I was a kid I was a little fat boy. I was picked on and my only escape was The X-Men. It also started me on drawing and now I'm going to a university, majoring in art. So I just wanted to wish you well and wish you a great birthday. Thanks.

Stan with Will Eisner, San Diego, 1997

Bart Bush

It was back in 1963 that my Marvel comic buying began, and, shortly thereafter, I sent you a letter with my suggestions for story ideas. You took the time to personally answer that 13-year-old's questions and you proudly exclaimed that you thought my ideas were sound and you hoped to incorporate some of them into future issues.

You should know how wonderful I felt being a small part of your line of comics!

Now, nearly 35 years later, I still think you're the greatest, and what you've done for the comic-book industry is bound to carry on for centuries to come.

Happy 75th, Stan.

Lilee

When I was in middle school (about 1981), I used to work in a comic-book store in Greenville, S.C. The owner of the store was a little old man named Tom Hewitt. He allowed a friend and I to bag comics, clean the shop, and file older comic books in the boxes for free comics. Tom was a super-nice guy and it seemed like everyone loved him. Tom continued to get older and older. After a while, his health started to deteriorate.

I wrote Stan Lee asking him to send a birthday greeting to cheer Tom up during one of Tom's sick spells. Of course, a birthday card wasn't enough for Mr. Lee. He sent a huge personally autographed poster of Spider-Man and one of the most encouraging letters I've ever read. The let-

(Continues on Page 38)

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'NUFF SAID! From Page 36

ter was very personal and hand-written by Stan "The Man," himself. Stan thanked Tom for all his hard work and for getting kids like my friend and I into comics (yes, he even used my name). He praised Tom for being a Loyal Mighty Marvel True Believer. When Tom got the letter and poster, the crochety old man whom we'd come to love actually cried. He framed the letter and put it in the most prominent place on the wall. He pinned the poster on the wall and pointed both out to any visitor to the shop. I think it was one of Tom's most valuable posessions.

A few years ago, Tom passed away. The last time I saw him, he was still sitting behind a stack of comics. The poster (though almost faded away) and the letter were still on the wall. When I entered the shop, he pointed to the poster and smiled as if to say, "I still got it."

Thanks, Stan, you're more "The Man" than you realize.

Bob Budiansky

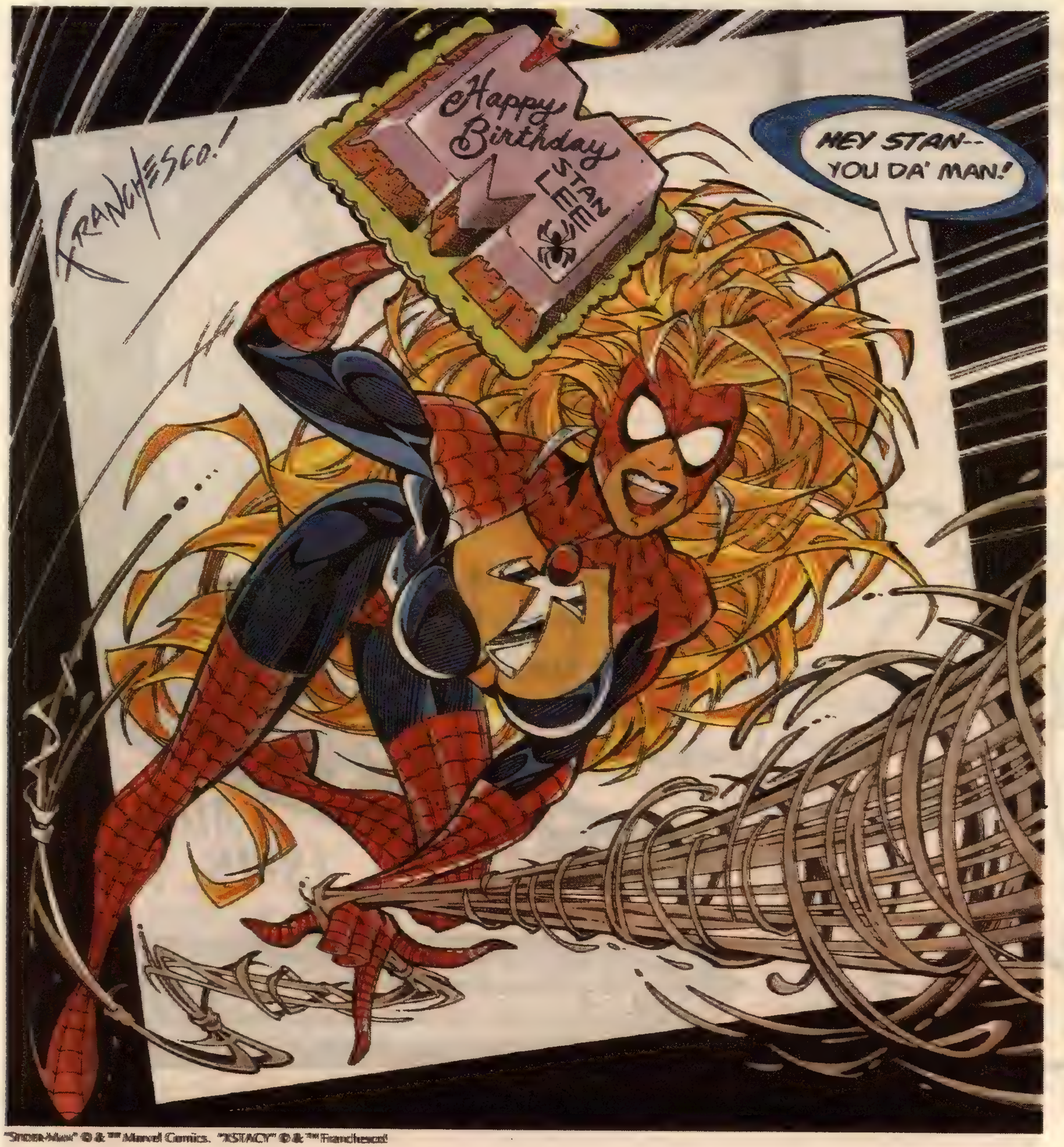
Former Marvel editor, writer, and illustrator

Perhaps the main reason I first started working at Marvel Comics in 1976 was that I was such a fan of Stan Lee's stories while I was growing up in the '60s. His work inspired me to get into the business, so I did.

About 10 years later, when I was writing Marvel's *Transformers* comic book, my editor showed me a letter he had received about a recent issue. It was from Stan. He raved about it. The idea that Stan could take the time not only to read our comic book but also send us a complimentary note about it left the editor and me with smiles a mile wide for the rest of that week.

I still smile whenever I think that Stan Lee was a fan of my stories, just as I was of his.

Happy Birthday, Stan!


Happy Birthday
STAN LEE
HEY STAN-- YOU DA' MAN!
FRANCHESCO!

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Peter Newman

Semiconductor physicist and sometime Avenger

Stan Lee helped teach me to read. His friends and creations gave me new avenues along which I could explore my imagination. His heroes gave me hope in times of isolation and celebration in times of success. I shall always be grateful and owe him a debt, both for me and my children, who have also learned to love his legacy. Happy birthday, sir, and many, many more.

Ben Varkentine

308 NE 45th #6
Seattle, WA 98105

I missed the Schulz tribute; I'm not missing the Stan Lee one. If it weren't for Stan Lee, there'd be no Spider-Man, no Spidey TV series, no cool Spidey theme song, no Green Goblin, no Parker Bros. Spidey video game, and no Mego Spidey action figures. I wouldn't have spent part of my childhood literally crawling the walls. And that's just his most famous co-creation. We'd still have comics — thank you, Jerry and Joe — but they'd be immeasurably different.

We'd still have Jack Kirby and Steve Ditko, but neither of them, arguably, ever did or have done work that surpassed what they did working with Lee (or he, work done with them). It's been said many times, many ways, but Kirby drew super-humans, and Lee wrote about super-humans. He created the first super-heroes with whom their audience heavily identified. Lee was an architect of comics, and much of what has been done since was been an attempt either to emulate him or to deliberately break with traditions he began.

Let's not forget the love of language evident in Lee's scripts. Who knows how many children were introduced to the delights of reading by a terrifically colorful Lee balloon or caption?

Stan Lee was the first comics creator whose name many or most comics fans knew. As we outgrew the notion of "company loyalty" and moved toward recognizing the creators as the most important part of any comics publisher, it is ironic that the company built in large part on his work and that of his collaborators has taken the longest time to recognize this simple truth.

For all the fights that have been won for creative freedom, we should never forget that Lee created more of the characters that comics as we know them are built on than any other writer, more than many or most artists, and he has seen more of them twisted beyond recognition at times, too. Creatively, he has a right to be as distressed at what is done with them as anyone does. To illustrate my thoughts on the distance traveled between what Lee's work represented to me and what Marvel now represents, I must turn to the work of another creator.

In 1975, *Doonesbury* devoted a strip to the last days of Saigon. The Vietnamese former secret VC operative, Phred, writes to his mother, "Sometimes I wonder what my former adversary, B.D, must have felt. He must have seen pictures of it all. He must have. So I wonder, I really wonder ..." The last panel shows B.D., his head in his hands. As I've read about Marvel's financial and other troubles in the last couple of years, I have been unable to keep myself from thinking of Lee in an analogous situation to B.D.

He belongs on any list of the most important in comics, along with Siegel, Shuster, Kane, Kirby, and Ditko. Happy Birthday, Stan. You've helped make the world a better place.

Julia Rich

I wanted to say thanks for creating my two favorites: Silver Surfer and Gen-X. Also, for making my life a little more exciting, with stories of far-off places and super-heroes.

To be completely honest, comics are what made me want to stop doing drugs. I had found another, and safer, means of escaping my reality, with my father's death and my mother's boyfriend (typical teen-age bull). You are an inspiration to all of us who are striving to make it in this business. So kick back, relax, and enjoy your life for all it's worth!

(Continues on Page 42)

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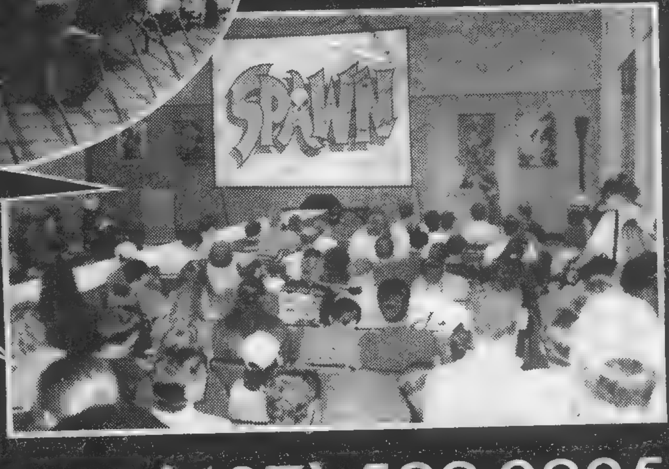

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- 38 NM-..........175.00
- 38 NM/NM+ * MA 290.00
- 39 NM- AD.....175.00
- 39 NM * 400.00
- 41 NM-..........225.00
- 42 NM+ * MH2 ......260.00
- 42 NM+ *......260.00
- 43 FN+ 21.00
- 43 VF 62.00
- 45 NM * 180.00
- 45 NM+ *......145.00
- 45 VF+............67.00
- 46 F/VF............30.00
- 47 F/VF............30.00
- 47 NM 180.00
- 56 NM * 140.00
- 65 NM * 100.00
- 77 NM-/NM 75.00
- 78 NM 80.00
- 81 NM-............44.00
- 86 NM-............44.00
- Amazing Spider-Man Annual #1 VG+ 96.00
- 127 NM 36.00
- 128 NM 36.00

AQUAMAN

- 3 NM-............225.00

ARCHIE'S PAL JUGHEAD

- 4 NM/NM+ * 475.00

ASTONISHING

- 47 VF/NM 135.00

ATOM

- 1 VF+............650.00
- 1 VG/F 150.00
- 6 NM-............175.00
- 10 VF/NM 150.00
- 16 NM 95.00
- 18 VF++ 85.00
- 20 NM * 105.00
- 24 VG+ 10.00
- 33 NM+ * MA 145.00

AVENGERS

- 3 NM/NM+ *..700.00
- 3 VF/VF+ 150.00
- 4 VF 400.00
- 7 NM 285.00
- 14 FN/VF..........50.00
- 17 NM-...........140.00
- 20 NM-...........100.00
- 25 NM 80.00
- 28 NM/NM * ..100.00
- 30 NM/M 100.00
- 32 NM/NM+ 60.00
- 33 NM 90.00
- 35 NM/NM+ *..90.00
- 37 NM-/NM * ...55.00

AVENGERS SPECIAL

- 1 NM+ *........150.00

BATMAN

- 17 NM * 2300.00
- 26 NM-........1200.00
- 28 NM/NM+ * 2000.00
- 34 VF++.......960.00
- 36 NM+ *....1550.00
- 40 VF+..........700.00
- 40 NM * 1900.00
- 42 NM- * 1100.00
- 51 VF+ * 500.00
- 51 NM 1100.00
- 64 VF++ * 585.00
- 64 NM-..........815.00
- 66 VF/NM *....800.00
- 67 NM 880.00
- 68 NM 800.00
- 71 NM * 800.00
- 79 VF 300.00
- 81 NM-..........830.00
- 87 NM * 850.00
- 94 VF/NM 500.00
- 94 VF/NM 500.00
- 96 VF/VF+ * ..350.00
- 100 NM-/NM 3200.00
- 103 NM-........685.00
- 104 VF++ 450.00
- 106 NM/NM+ * 740.00
- 108 VF/NM 540.00
- 110 VF/NM 375.00
- 112 NM/NM+ * 550.00
- 112 NM......... 500.00
- 114 VF/VF+... 240.00
- 120 VF+ 322.00
- 121 VF 241.00
- 128 NM+...... 270.00
- 132 NM- 268.00
- 134 VF/NM 225.00
- 137 NM/NM+ 300.00
- 138 VF/NM * . 240.00
- 140 NM- *..... 240.00
- 141 NM- *..... 240.00
- 142 NM......... 250.00
- 143 NM......... 250.00
- 144 NM......... 220.00
- 145 VF++ 155.00
- 148 VF/VF+... 140.00
- 149 NM/NM+ 175.00
- 149 NM- *..... 155.00
- 150 NM- 165.00
- 151 NM *...... 160.00
- 152 NM/NM+ * 155.00
- 154 VF/NM 105.00
- 155 FN.......... 120.00
- 156 NM *...... 160.00
- 157 NM/NM+ * 160.00
- 158 NM *...... 150.00
- 160 NM......... 140.00
- 161 NM *...... 125.00
- 162 VF+ 83.00
- 164 NM+ * ... 125.00
- 165 NM/NM+ * 125.00
- 168 NM * MA 200.00
- 170 NM......... 125.00
- 173 NM+ * MA 150.00

BATMAN ANNUALS

- #1 NM- 950.00
- #1 NM 800.00
- #2 NM-......... 350.00
- #2 F/VF......... 125.00
- #3 NM * 425.00
- #4 NM 250.00
- #4 NM/M * 300.00
- #6 NM/NM+ 180.00
- #7 NM/M 190.00
- #7 M- *......... 235.00

BEYOND

- 12 VF/NM........ 98.00

BLACK CAT

- 1 NM/NM+ 735.00

BLUE BOLT

- 102 G.............. 46.00
- 103 VF++ 280.00
- 103 NM- 380.00
- 112 VG........... 70.00

BOY COMICS

- 23 NM+........ 200.00

BRAVE AND THE BOLD

- 18 VF/NM...... 568.00
- 19 NM-/NM ... 637.00
- 22 VF/NM...... 560.00

CAPTAIN AMERICA (SA)

- 100 VF 150.00
- 101 VF+ 42.00
- 104 NM- 40.00
- 105 VF 25.00
- 112 VF * 17.00
- 116 VF+ 14.00
- 121, 124 VF ..6.00 ea
- 125 VF++ 7.00
- 126 VF 6.00
- 128 VF 6.00

CHALLENGERS OF THE UNKNOWN

- 6 NM............. 780.00

CONGO BILL

- 2 VF-/VF 550.00

CONTACT

- 5 G................. 50.00
- 7 G/VG 75.00
- 7 FN.............. 150.00
- 8 VG/F........... 125.00

CRIME FILES

- 6 NM-.............90.00

CRIME SMASHERS

- 10 G/VG..........23.00

CROWN

- 6 G/VG............56.00

DAREDEVIL (SA)

- 1 NM 2200.00
- 2 NM 890.00
- 3 NM- * 345.00
- 4 NM-............450.00
- 5 NM/NM+ *..325.00
- 6 NM 275.00
- 7 NM-/NM 425.00
- 8 NM 275.00
- 8 VF+............110.00
- 8 VF/NM 150.00
- 9 NM 225.00
- 13 NM+ 115.00
- 14 NM/M 120.00
- 17 NM * 135.00
- 20 NM-/NM......55.00
- 23 NM+ 55.00
- 23 NM+ 60.00

DETECTIVE

- 20 NM-/NM......55.00
- 23 NM+ 55.00
- 23 NM+ 60.00
- 55 VG/F 325.00
- 63 VG-...........250.00
- 80 VF/NM 1400.00
- 81 NM- * 1200.00
- 82 NM- * 1100.00
- 89 NM- *1100.00
- 93 NM 1050.00
- 93 NM 1050.00
- 94 NM * 1100.00
- 95 NM- * 1000.00
- 95 NM-/NM ..1080.00
- 96 NM-........1050.00
- 99 NM- * 1200.00
- 100 VF/NM ..1150.00
- 106 VF+........620.00
- 107 NM * 1080.00
- 108 NM/NM+ * 1080.00
- 109 VF/VF+ ...800.00
- 110 NM-........800.00
- 110 NM+ *....945.00
- 110 VF/NM 750.00
- 110 NM+ 945.00
- 111 NM+ *....945.00
- 112 NM * 900.00
- 132 VF/NM 575.00
- 133 VF 350.00
- 133 VF+........400.00
- 134 VF- 250.00
- 142 F/VF........575.00
- 148 VF/NM 600.00
- 150 VF+........500.00
- 157 VF+........460.00
- 167 VF++.....525.00
- 168 FN-.......1200.00
- 174 VF++.....450.00
- 181 VF/NM 475.00
- 183 NM+ *....750.00
- 185 NM-/NM..575.00
- 198 VF/NM 425.00
- 198 VF/NM *..450.00
- 198 VF BN 450.00
- 200 VF+........585.00
- 201 VF/NM 475.00
- 202 VF++.....375.00
- 208 VF/NM 450.00
- 217 VF+........300.00
- 220 NM- * 550.00
- 229 VF/NM 660.00
- 234 VF++.....345.00
- 237 VF++.....345.00
- 238 NM-........460.00
- 246 NM/NM+ 400.00
- 249 NM-........370.00
- 250 VF+........280.00
- 252 VF 200.00
- 253 NM 400.00
- 255 VF++.....250.00
- 256 NM/NM+ * 430.00
- 256 VF/NM 338.00
- 261 NM-........283.00
- 263 NM * 325.00
- 266 NM 300.00
- 274 NM 250.00
- 275 NM-........185.00
- 281 VF/NM 150.00
- 285 VF++.....125.00
- 285 VF/NM 150.00
- 286 NM 160.00
- 287 NM-........170.00
- 288 VF+..........85.00
- 288 VF- 65.00
- 292 VF+........100.00
- 293 VF *........120.00
- 297 VF/NM *..155.00
- 299 VF+ 80.00
- 302 NM- 100.00
- 303 NM *...... 100.00
- 305 NM- 95.00
- 305 NM-*...... 100.00
- 306 VF++ 75.00
- 309 VF+ *....... 75.00
- 310 VF/NM...... 88.00
- 313 NM......... 100.00
- 314 NM+...... 100.00
- 315 NM/NM+ 100.00
- 316 NM *...... 100.00
- 317 NM......... 100.00
- 317 NM *...... 100.00
- 318 VF++ *.... 75.00
- 320 VF/NM * ... 85.00
- 322 NM *......... 90.00
- 324 NM/NM+.. 90.00
- 329 NM+ * ... 100.00
- 334 NM........... 60.00
- 338 NM+ * ... 100.00
- 339 NM........... 85.00
- 340 NM- *....... 80.00
- 341 NM+ * ... 100.00
- 342 NM/NM+ * 100.00
- 343 NM-/NM *. 85.00
- 344 NM+......... 95.00
- 345 NM+......... 95.00
- 346 NM........... 85.00
- 347 NM........... 85.00

80 PG GIANTS

- 1 VF 325.00
- 2 NM/NM+.... 300.00
- 2 NM/NM+.... 300.00
- 8 NM- 430.00
- 10 NM........... 200.00
- 12 NM- 175.00
- 14 NM- 166.50
- 14 NM+ * 200.00

FANTASTIC FOUR

- 1 VG............ 1500.00
- 2 G+ 260.00
- 7 VF/NM * ... 1085.00
- 9 NM- 1100.00
- 11 VF/NM * ... 700.00
- 11 NM-/NM AD 850.00
- 15 VF/NM...... 325.00
- 15 VF/NM AD. 405.00
- 16 F/VF WD BC 98.00
- 24 F/VF WD BC 50.00
- 26 NM/NM+* 640.00
- 26 NM+........ 750.00
- 27 NM-/NM ... 260.00
- 28 NM........... 330.00
- 28 VF/NM...... 140.00
- 29 VF/NM...... 140.00
- 33 NM/M * 180.00
- 34 NM- 125.00
- 36 NM+ * MA 270.00
- 39 NM- 125.00
- 41 VF/NM........ 75.00
- 41 NM/M * MA 180.00
- 42 NM........... 120.00
- 44 NM/M * MA 180.00
- 48 NM/NM+ * 1400.00
- 59 NM........... 125.00
- 67 VF/NM * ... 111.00
- 68 NM............. 80.00

FANTASTIC FOUR ANNUALS

- #1 NM 1250.00
- #2 NM+ 875.00
- #3 NM 330.00
- #3 VF 82.00

FIGHT COMICS

- 53 NM *........ 230.00

FIGHTING AMERICAN

- 2 VF+ 560.00
- 4 VF+ 450.00

FLASH COMICS (GA)

- 76 NM+ * ... 1150.00
- 77 NM++ * 1150.00

FLASH (SA)

- 114 VF.......... 215.00
- 116 F/VF 105.00
- 117 VF.......... 200.00
- 118 VF/VF+... 175.00
- 119 VF/VF+... 175.00
- 121 VF+ 150.00
- 129 VF/NM.... 350.00
- 130 NM.........175.00
- 132 NM * 230.00
- 134 NM.........195.00
- 135 VF+ *.....110.00
- 138 NM.........195.00
- 140 VF/NM 125.00
- 141 NM- * 125.00
- 143 NM.........120.00
- 145 NM-........110.00
- 145 NM-........110.00
- 146 NM+ 130.00
- 146 NM/NM+ 130.00
- 147 NM/NM+ 130.00
- 148 NM+ 130.00
- 149 NM-........110.00
- 149 NM.........130.00
- 150 VF+..........75.00
- 150 VF/NM 100.00
- 152 NM/M * MA 165.00
- 153 NM+ * MA 165.00
- 155 NM+ * MA 165.00
- 156 NM+ * MA 165.00

FLASH ANNUAL

- 1 NM 480.00

G.I. COMBAT

- 92 VF+. 93 VF+ (GT)
- 95 VF/VF+ .... (GT)
- 96 VF+............. (GT)
- 97 VF/VF+ .... (GT)
- 99 VF++........... (GT)
- 99 VF/NM .... (GT)
- 100 VF/VF+ .... (GT)
- 101 VF++......... (GT)
- 103 VF++......... (GT)
- AS A GROUP ONLY 800.00

GHOST RIDER (1950)

- 2 VF++.........475.00
- 3 VF/NM 525.00

GREAT COMICS

- 1 VF/NM 225.00
- 1 NM * 350.00

GREEN LANTERN (GA)

- 13 VG............150.00

GREEN LANTERN (SA)

- 6 VF++.........390.00
- 9 VG * 50.00
- 9 FN 95.00
- 13 VF 170.00
- 15 VF *..........125.00
- 17 NM+ *......250.00
- 18 VF/NM 180.00
- 18 VF/VF+ 170.00
- 19 VF/NM 180.00
- 19 VF+ *.......160.00
- 21 NM * 220.00
- 24 VF/VF+ 120.00
- 29 NM-..........180.00
- 29 NM 200.00
- 38 NM- * 145.00
- 40 NM- * 575.00
- 53 NM/NM+ ..100.00

HAWKMAN

- 1 NM-............640.00

HOMER THE HAPPY GHOST

- 7 NM * (B).......96.00

HORRORS OF WAR

- 11 VG..............55.00

HOUSE OF MYSTERY

- 2 VF+............690.00
- 3 VF+............575.00
- 4 VF/VF+ 350.00
- 106 VF 40.00
- 110 NM+ 90.00
- 118 NM * 100.00
- 118 NM/M 100.00
- 119 NM-..........95.00
- 120 NM/NM+ 100.00
- 121 NM * 110.00
- 124 NM/NM+ 100.00
- 126 NM-..........75.00
- 127 NM 100.00
- 128 NM 100.00
- 141 VF/NM 55.00
- 142 NM 75.00
- 144 NM-/NM . 175.00
- 145 NM- 120.00
- 146 NM/NM+ * MA 170.00
- 149 NM/NM+ * MA 170.00
- 156 NM MA... 170.00

HOUSE OF SECRETS

- 29 NM-/NM ... 150.00
- 31 NM/NM+.. 120.00
- 38 NM *........ 125.00
- 52 NM........... 120.00
- 59 NM........... 120.00
- 60 NM........... 120.00
- 68 NM+ 100.00
- 72 NM MA..... 125.00
- 92 NM- 550.00
- 92 VF+ 470.00

HUMAN TORCH

- 23 NM/NM+ * 1400.00

INCREDIBLE HULK

- 6 NM- 2250.00
- 181 NM- 550.00
- 181 NM/M 800.00

IRON MAN AND SUB-MARINER

- 1 NM- 175.00

JACKIE GLEASON

- 2 FN- 250.00
- 4 VG/F 150.00
- 7 VG/F 150.00
- 8 VF++ 450.00
- 9 FN/VF......... 250.00
- 11 VF- 315.00
- 12 VG/F......... 325.00

JOURNEY INTO MYSTERY

- 55 VF/NM...... 210.00
- 80 VF............ 113.00
- 82 VF............ 130.00
- 83 VF+ 1950.00
- 86 NM+........ 650.00
- 87 NM........... 450.00
- 94 VF (B)....... 125.00
- 95 VF++ (B) . 150.00
- 96 VF/NM...... 150.00
- 96 NM/M * MA 345.00
- 97 NM/M * MA 435.00
- 98 VF/NM...... 120.00
- 100 NM/M * MA 330.00
- 101 VF/NM.... 112.00
- 102 NM- 165.00
- 103 NM+ * MA 225.00
- 104 NM+ * ... 185.00
- 104 NM/M * MA 225.00
- 105 NM/M * MA 225.00
- 105 NM- 120.00
- 106 VF 42.00
- 107 VF+ 47.00
- 108 VF++ 125.00
- 108 NM+ * MA 225.00
- 109 NM- (B) .. 140.00
- 110 NM (B) ... 150.00
- 110 NM *...... 150.00
- 110 NM * MA 185.00
- 111 NM/M * .. 165.00
- 111 NM/NM+ * MA 225.00
- 113 NM * MA 130.00
- 113 VF++ 49.00
- 113 NM (B) ... 150.00
- 114 NM/M * MA 165.00
- 115 VF++ 105.00
- 115 NM+ * ... 215.00
- 115 VF 46.00
- 115 NM- (B) .. 195.00
- 116 NM+ MA 160.00
- 117 NM+ * MA 160.00
- 118 NM + * .. 130.00
- 118 NM/M * MA 165.00
- 119 NM/M * .. 130.00
- 119 NM+ * MA 160.00
- 119 NM (B) ... 180.00
- 120 NM+ * ... 130.00
- 120 NM/M * MA 165.00
- 121 NM 115.00
- 121 NM+ 120.00
- 121 NM+ * MA 160.00
- 122 NM+ *....130.00
- 123 NM/M *...130.00
- 123 NM- * MA160.00
- 124 NM/M *...130.00
- 124 NM+ * MH2 ......130.00
- 124 NM+ * MA 160.00

JOURNEY INTO MYSTERY ANNUAL

- 1 VF/NM 185.00

JUNGLE COMICS

- 79 NM 225.00
- 125 NM/M+ * MA 160.00

JUSTICE LEAGUE OF AMERICA

- 2 VF/NM 750.00
- 8 NM-............420.00
- 10 VF/NM 325.00
- 13 NM-..........265.00
- 14 VF/NM *....200.00
- 14 NM 305.00
- 15 VF 135.00
- 20 NM+ *......270.00
- 23 NM * 150.00
- 32 NM 95.00
- 33 NM+ * MA 150.00
- 34 NM+ * MA 150.00

KID COMICS

- 9 NM- * 1150.00

LAW

- 3 VG 150.00

MARVEL COLLECTORS' ITEM CLASSICS

- 3 VF/NM 22.00

MARVEL MYSTERY

- 71 NM * 1400.00
- 72 NM/NM+ * 1400.00
- 92 F/VF..........950.00
- 92 VF/NM *..2350.00

MARVEL SUPER HEROES

- 1 VG-...............18.00
- 12 NM * 170.00

MOON GIRL

- 6 NM-............600.00

MY GREATEST ADVENTURE

- 3 VG/F 100.00
- 8 FN/FN-..........90.00
- 21 NM-..........325.00
- 24 VF/NM 195.00
- 24 NM- * 250.00
- 28 NM-..........325.00
- 40 VF/NM 150.00
- 40 VF+..........120.00
- 52 NM-..........125.00
- 53 F/VF............40.00
- 58 VF 62.00
- 58 NM-..........130.00
- 65 NM 65.00

MYSTERIES OF UNEXPLAINED WORLDS

- 2 VG 30.00

MYSTERY IN SPACE

- 1 VF/NM 2525.00
- 3 VF/NM 1000.00
- 4 VF/NM 840.00
- 6 VG/F 140.00
- 6 VF 485.00
- 6 VF/NM *......800.00
- 9 VF/NM 765.00
- 14 VF+ *.......425.00
- 16 VF/NM 400.00
- 20 FN+ 195.00
- 35 VF/NM 350.00
- 35 VF++ 338.00
- 37 NM-/NM....480.00
- 44 NM-..........280.00
- 69 VF 130.00
- 73 VF/VF+ 95.00
- 75 VF/NM 265.00
- 88 VF 135.00
- 102 NM+ * MA 100.00
- 104 NM * MA...60.00
- 105 NM MA 60.00
- 106 NM/M MA..60.00
- 107 NM/M * MA 60.00
- 108 NM/M * MA 60.00
- 109 NM/M * MA 60.00
- 110 NM/M * MA 60.00

MYSTERY TALES

- 1 VG.............. 160.00
- 15 VG/F 65.00

NEW ADV'S OF CHARLIE CHAN

- 1 VG/F........... 100.00

OUT OF THIS WORLD

- 10 VG.............. 35.00

RANGERS

- 38 VF+ *....... 190.00

RED CIRCLE COMICS

- 2 FN- 40.00

SEA DEVILS

- 1 VG- 45.00

SENSATION

- 41 NM/M * 550.00
- 41 NM * 550.00
- 53 NM+ * 500.00
- 53 NM * 425.00
- 56 NM * 430.00
- 58 NM * 500.00
- 59 NM+........ 475.00
- 61 NM- * 375.00
- 65 M- * 550.00
- 106 VF-......... 225.00
- 107 VG......... 155.00

SGT FURY

- 5 VF+ 175.00
- 10 NM PP...... 125.00
- 6 VF-/VF 15.00
- 18 VF-/VF 15.00
- 19 NM........... 100.00
- 24 VF+ 25.00
- 25 NM............. 75.00
- 26 NM............. 75.00

SHADOW COMICS

- V6 #1 VF/VF+ 240.00

SHOCKING MYSTERY CASES

- 60 VG/F........... 31.50

SHOWCASE

- 10 VF++ *.. 1950.00
- 18 NM- 1700.00
- 27 VG............ 125.00
- 32 VF+ 420.00
- 47 VF 52.00
- 73 NM+ * 200.00

SILVER SURFER

- 2 NM+.......... 340.00
- 4 NM- 400.00
- 5 NM- 100.00
- 5 NM............. 150.00
- 6 NM- AD 120.00
- 7 NM- 120.00
- 11 NM/NM+ AD 80.00

SPACE ACTION

- 1 VG+........... 135.00

SPACE BUSTER

- 1 G/VG 135.00

STAR SPANGLED

- 44 NM-/NM *. 550.00
- 98 VF/NM * ... 375.00

STARTLING TERROR TALES

- 10 VG............ 132.00

STRANGE TALES

- 20 VG/F......... 130.00
- 21 VF 225.00
- 68 VF/NM * ... 175.00
- 76 VG.............. 60.00
- 79 VG+ 60.00
- 81 FN- 65.00
- 83 VG+........... 68.00
- 88 NM *........ 225.00
- 89 F/VF 160.00
- 98 NM/M....... 240.00
- 100 NM+...... 240.00
- 101 F/VF 400.00
- 102 NM......... 425.00
- 102 NM- 450.00
- 103 VF+ 220.00
- 104 VF/NM.... 300.00
- 106 NM- 240.00
- 107 NM......... 360.00
- 107 VF.......... 140.00

MARNIN ROSENBERG • 71 Grace Ave., Apt. 2G • Great Neck, NY 11021 • (516) 466-8147

GOLDEN AGE/DARK AGE/SILVER AGE - ALL GRADES

108 NM- 240.00
109 VF+ PP...140.00
109 NM- 200.00
110 NM- 1200.00
110 NM stpl rep 950.00
112 NM 200.00
113 NM-/NM ..185.00
114 NM- 555.00
115 NM 675.00
115 NM- 790.00
121 NM- 95.00
122 VG/F 9.00
123 F/VF 17.00
124 VF- 17.00
129 NM 110.00
130 NM 110.00
131 NM- 95.00
134 VF+ 50.00
135 VF/NM 120.00
135 NM 190.00
136 NM+ *......80.00
138 VF+ 40.00
139 NM- 63.00
140 FN/VF 11.00
141 VF+ 25.00
141 NM * 80.00
143 VF- 12.00
143 VF/VF+ (B) 25.00
144 NM+ *......80.00
146 NM 80.00
147 NM/NM+ *80.00
149 NM- 70.00
150 NM/MT *...80.00
155 VF/NM misc 45.00
156 VF++ 25.00
158 VF/NM 50.00
159 NM- 65.00
160 VF/NM (B) 37.50
161 FN+ 7.00
163 NM- * 47.00
164 NM 45.00

STRANGE ADVENTURES

3 NM- 900.00
5 NM- * 800.00
7 VF/VF+ 600.00
7 VF/NM *......800.00
8 VF/VF+ * 520.00
9 VF/NM 1650.00
10 VF+ 505.00
12 VF.......................
12 VF/NM *....505.00
13 NM- 650.00
16 NM 600.00
17 NM 650.00
21 VF+ 370.00
34 VF++ * 363.00
117 FN- 275.00
117 VF..........450.00
133 VF/VF+ ...110.00
135 NM 150.00
146 NM * 80.00
153 NM * MA 175.00
179 NM- * MA 100.00
181 NM+ MA...60.00
185 NM+ MA...60.00
186 NM+ * MA 60.00
198 NM+ * MA 60.00

STRANGE STORIES OF SUSPENSE

16 NM * WM..250.00

SUB-MARINER (GA)

3 VF/NM 3600.00
11 VF/NM 1200.00
17 VF/VF+ CC 500.00
19 VF * 825.00
19 VF/NM *....900.00
33 VF-/VF * 600.00

SUB-MARINER (SA)

3-71 .... CALL

SUPERBOY

1 FN++.......2150.00
8 VF/NM 825.00
9 VF/NM 825.00
12 VF/NM *....600.00
15 VF/VF+ 560.00
21 NM 480.00
22 NM- * 440.00
34 VF/NM 285.00
38 VF/NM 260.00
43 VF++ 200.00
66 FN 54.00
83 VF+ * 80.00
85 VF/NM 110.00
85 NM-/NM 125.00
86 NM/NM+ ..240.00
87 VF+..........100.00
95 NM+ 80.00
96 NM 80.00
97 VF++ 65.00
100 NM 330.00
101 NM+ 75.00
111 VF/NM 75.00
116 VF/NM *....75.00
118 VF/NM 48.00
121 NM+ 75.00
122 NM- 75.00
123 NM 75.00
124 NM/NM+ ..75.00
125 NM/M 75.00
126 NM/M 75.00
127 NM+ 75.00

SUPERBOY ANNUAL

AN #1 VF+....145.00

SUPERMAN

1 F/VF...... 60,500.00
24 VF 1180.00
38 NM-/NM . 1200.00
39 VF/VF+..... 610.00
53 NM- 3200.00
54 NM+ *..... 835.00
58 NM+ * 835.00
62 NM/NM+ *900.00
62 NM * 850.00
63 NM- 835.00
64 NM- 835.00
64 VF/NM * ... 755.00
66 NM * 850.00
67 VF++ 605.00
68 NM........... 900.00
70 VF/NM 660.00
71 NM........... 850.00
72 NM........... 850.00
74 NM-/NM ... 820.00
75 NM * 850.00
77 VF+ *....... 400.00
77 NM-/NM ... 770.00
79 NM/NM+.. 800.00
80 NM (B) 800.00
83 NM+ * (B) 750.00
85 VF/NM * ... 620.00
87 VF+ 460.00
87 NM- *....... 685.00
88 NM+ 780.00
91 NM-/NM ... 525.00
93 NM-/NM ... 615.00
93 NM+ * 650.00
97 VF+ (B) 335.00
100 VG.......... 375.00
100 VF/NM .. 2500.00
101 VF/NM 375.00
105 VF+ 310.00
107 VF/NM * . 385.00
108 NM......... 440.00
110 VF++ 330.00
111 NM......... 370.00
112 VF/NM 310.00
113 VF/NM 310.00
114 VF+ 240.00
115 NM * 420.00
116 VF/NM 305.00
120 VF/NM 305.00
127 VF/NM 250.00
128 VF/NM 250.00
139 VF/NM * . 205.00
140 VF/NM 230.00
142 VF+ *..... 130.00
143 NM+ * ... 220.00
148 VF 100.00
154 NM......... 130.00
155 NM......... 130.00
158 VF+ 65.00
159 NM- 90.00
164 NM......... 100.00
171 NM * 100.00
174 NM- *....... 75.00
174 VF/NM 65.00
174 VF/NM 65.00
175 NM * 90.00
177 VF+ 50.00
177 VF/NM 60.00
177 NM/NM+ *85.00
183 NM- 50.00

SUPERMAN ANNUALS

AN #1 VF 650.00
AN #2 VF/VF+ 305.00
AN #4 VF/NM 275.00
AN #5 VF/NM 225.00

SUP'S GIRLFRIEND LOIS LANE

7 VG................ 92.00
10 VG.............. 77.00
10 VF/NM 300.00
13 VG- 35.00
14 FN- 35.00
14 VF 67.00
18 FN+ 67.00
22 NM- 140.00
24 VF+ *......... 85.00
31 NM- 100.00
32 NM * 110.00
32 VF/NM 60.00
32 NM/NM+ * 115.00
34 NM- 80.00
35 NM........... 110.00
36 VF/NM 75.00
40 NM- 90.00
54 VF/NM 64.00

SUP'S PAL JIMMY

5 VF 425.00
19 VF+ 210.00
23 NM/M 250.00
25 NM+ * 250.00
29 VF/VF+..... 140.00
47 VF 115.00
49 NM- 125.00
54 VF+ 65.00
55 VF++ 50.00
61 NM-/NM 58.00
65 VF/NM 45.00
68 VF+ 35.00
80 NM............ 40.00
83 NM- 35.00

TALES FROM THE CRYPT

34 VG+ 65.00

TALES OF HORROR

1 FN 80.00

TALES OF THE MYSTERIOUS TRAVELLER

7 VG+ 115.00
7 NM 325.00
8 NM- 300.00
10 VG 95.00
11 NM 325.00

TALES TO ASTONISH

1 VG 350.00
2 VG/F 180.00
6 VG 88.00
7 VF 260.00
9 G/VG 60.00
10 G 40.00
10 VF/NM 400.00
11 NM- * 400.00
14 VF++ 290.00
27 G...............275.00
30 VF/NM 245.00
38 VF/NM 510.00
38 VF- 145.00
40 VF+ 395.00
41 VF+ 247.00
44 VF+ 275.00
47 VF PP 95.00
48 VF+ 135.00
48 NM- * 235.00
50 NM- 180.00
50 NM/M * MA 300.00
51 NM+ *......200.00
52 NM- 200.00
54 NM+ MA...300.00
53 VF/NM 100.00
54 NM 200.00
56 NM * 215.00

TALES OF SUSPENSE

5 FN 125.00
9 VF 345.00
9 NM 550.00
15 NM- 350.00
18 FN/VF 150.00
28 NM- * 230.00
30 NM/NM+ * 275.00
30 NM- 270.00
34 VF/NM *....200.00
34 NM 240.00
36 NM * 240.00
41 VF/NM 675.00
41 NM- 900.00
42 VF+ 268.00
42 VF+ 350.00
43 NM 600.00
44 NM 600.00
44 NM 600.00
44 NM- 550.00
45 VF++ 216.00
45 NM 600.00
46 NM 370.00
47 VF 118.00
48 VG 96.00
48 NM 385.00
49 VG 32.00
49 VF/NM 275.00
51 VF+ 67.00
53 VF 71.00
53 VF++ 135.00
54 F/VF............32.00
55 VF++ 90.00
55 VF++ 95.00
56 VF+ 80.00
56 VF/NM 105.00
59 VF 220.00
65 VF+ 125.00
66 NM 235.00
68 NM- miscut..75.00
68 VF++ * 55.00
69 NM- 75.00
70 NM- 75.00
71 VF/VF+ 43.00
73 VF++ 50.00
74 VF+ 45.00
75 VF/NM 65.00
79 NM- 105.00
81 VF/NM 65.00
82 NM- 80.00
84 NM- 80.00
85 NM 3 stpls...88.00
88 NM+ MH2 ....100.00
89 NM 90.00
90 NM 90.00
92 NM- 80.00
93 VF+ * 45.00
94 NM- 80.00
96 NM- * 65.00
97 VF/NM chp bc 60.00
98 VF+ 41.00
99 NM/M 130.00

TALES OF THE UNEXPECTED

9 NM- 340.00
31 VF/NM 150.00
41 VF 250.00
45 VF+ 235.00
46 VF++ 250.00

50 NM * 225.00
53 NM........... 185.00
57 VF+ 145.00
57 VF/NM * ... 155.00
58 VF+ 150.00
58 VF++ 160.00
58 VF/NM 155.00
59 VF++ *.... 150.00
62 VF+ *....... 120.00
63 VF/NM 125.00
69 F/VF 30.00
91 NM * MA .. 120.00
94 NM/M* MA 120.00
97 NM+ MA .. 120.00
100 NM/M* MA 120.00
101 NM/M* MA 64.00

TARGET

8 VF/NM MH .. 130.00

TERRORS OF THE JUNGLE

10 FN/VF 110.00

THING

1 F/VF 340.00
10 VG............. 85.00

THOR

130 NM/M * MA 135.00
132 NM/M * .. 135.00
132 NM+ 90.00
133 NM * MA .. 90.00
136 NM MH2 .. 90.00
146 NM * MA .. 90.00
151 NM/M * MA 90.00
152 NM/M * MA 90.00
153 M * MA..... 90.00
154 NM/M * MA 90.00
155 NM/M * MA 90.00
156 NM- * MA . 90.00
157 NM/M * MA 90.00
158 NM- 85.00
159 NM * 60.00
171, 172 NM MH2 .... 40.00
174, 176 NM+ MH2 .... 40.00
175 NM MH2 .. 40.00

THRILLING CRIME

42 FN.............. 41.00
42 NM........... 150.00

THRILLING TRUE STORIES OF THE BASEBALL YANKS

1 F/VF 420.00

THRILLS OF TOMORROW

19 VF/NM D... 200.00
20 NM D 275.00

TOMAHAWK

5 NM *.......... 575.00

TOP NOTCH

19 FN/VF 275.00

TORCHY

6 VF+ *......... 830.00

TUROK

24 NM+ 120.00

UNDERWORLD (1945)

7 VG................ 30.00
8 VG/F.............. 33.00

USA COMICS

1 VF++ 5500.00

WAR ADVENTURES

10 VF * 45.00

WAR COMICS

5 FN/VF 37.00
46 VF 50.00

WEB OF EVIL

10 F/VF 110.00

WEB OF MYSTERY

4 VG................ 51.00
28 FN/VF 65.00

WEIRD HORRORS

3 G- 20.00

WITCHES TALES

12 FN/VF 43.00

WONDER COMICS

4 NM- *......... 675.00
5 NM+ * 750.00

WONDER WOMAN

8 NM- 1150.00
11 NM- D 1000.00
14 NM *...... 1000.00
51 NM HAWKEYE 350.00
53 NM........... 350.00
60 VF/NM HAWK 330.00

WORLDS FINEST

7 VF++ *.... 1500.00
13 VG/F......... 235.00
14 FN- 280.00
15 FN++ 325.00
16 VG+ 190.00

39 NM/M+ * ..950.00
54 VF/VF+ 600.00
55 FN-...........200.00
56 VG/F 275.00
56 F/VF..........140.00
60 VG+ 150.00
72 VG/F 235.00
73 VF/NM. WC 1100.00
73 VG 195.00
74 G/VG............80.00
75 FN/VF 300.00
77 VG-...........100.00
78 VG+ 100.00
80 NM 500.00
81 VF++ OH .575.00
83 G/VG............50.00
84 VF 380.00
85 VG/F 80.00
91 VF/NM 235.00
105 NM/NM+ * 200.00
110 NM 220.00
113 VF++ * ..120.00
114 VF/NM 135.00
115 VF+........110.00
117 VF/NM *..120.00
118 NM-/NM ..130.00
119 VF/NM *..120.00
125 NM+ * MA 135.00
127 NM+ * MA 135.00
129 NM/M * MA 135.00
132 NM/NM+ MA 135.00
143 NM+ * MA 105.00
145 NM/M MA 105.00
147 NM/M MA 105.00
148 NM+ MA 105.00
150 NM+ MA 105.00

WORLD OF SUSPENSE

7 NM/NM+ * C8 ....280.00

X-MEN

1 NM 9500.00
2 VF/NM 1025.00
3 VF/NM *......875.00
4 NM 1000.00
4 VF/NM 550.00
5 VF/VF+ 300.00
6 VF/VF+ 240.00
9 VF 200.00
10 NM 520.00
10 NM + MA..750.00
12 VF/VF+ 215.00
13 NM+ * MA 675.00
14 NM 400.00
14 NM * 395.00
14 NM * 450.00
14 VF 128.00
21 VF 43.00
21 NM/M * MA 255.00
24 VF 51.00
25 VF/NM 98.00
26 VF++ 58.00
28 NM * 160.00
31 VF/NM 82.00
32 VF++ 75.00
33 VF/VF+ * 63.00
37 VF/NM 65.00
40 NM+ *......110.00
42 VF 31.00
45 NM 100.00
46 VF 31.00
46 NM 100.00
47 VF 31.00
48 VF 31.00
52 VF/NM 42.00
53 NM+ *......137.00
55 VF/NM *......63.00
58 VF++ 52.00
59 NM 105.00
60 VF++ 34.00
60 NM/NM+ ..144.00
61 VF 30.00
61 NM 144.00
64 VF+ 63.00
64 NM 66.00
94 NM 650.00

MORE GREAT STUFF!

A DATE WITH MILLIE

3 VF+ 36.50
4 VF 33.75

ACTION

96 NM * 750.00
252 VF+.....1,200.00
337 F/VF.............6.25

ADVENTURE

228 VF++ FB 286.00
232 NM * FB .350.00
233 VF/NM FB 262.00
236 NM-........325.00

242 NM- FB... 325.00
253 VF * 205.00
275 VF/VF+ MA 192.00
277 VF+ MA . 185.00
283 NM MA... 310.00
285 NM MA... 230.00
286 NM MA... 180.00
287 VF/NM * MA 125.00
288 VF/NM MA 125.00
289 NM MA... 150.00
290 NM- MA.. 247.00
329 NM MA..... 76.00

ALL-AMERICAN

91 NM- *....... 965.00

ALL FLASH QUARTERLY

#1 VF D 8,000.00

AMAZING FANTASY

15 VF 9,000.00

AMAZING SPIDER-MAN

1 NM+ * MA 20,000.00
8 NM- 825.00
9 VF+ MA 765.00
10 VF/NM+ ... 765.00
15 VF * MA.... 485.00

AQUAMAN

1 NM MA.... 1,200.00
21 VF/NM MA .. 73.50
41 NM- MA...... 45.85

ARCHIE'S SUPERHERO COMICS DIGEST MAG

2 NM- MA........ 10.00

ASTONISHING

57 VF/NM * C8 .... 170.00

ATOM

1-45 NM+ * (MA) As a group only 7,000.00

ATOM

5 VF/NM * 150.00
6 VF/NM.......... 50.00
16 NM- 80.00
26 VF/VF+....... 38.25
28 NM- 45.00
35 VF/NM 60.00

AVENGERS

1 NM- 2,400.00
2 VF/NM........ 765.00
4 VF+ *......... 800.00

BATMAN

30 NM........ 2,100.00
31 NM+ * (Infinity Cover)......... 1,950.00
37 NM- 1,750.00
40 NM-/NM 1,825.00
78 NM- 960.00
127 VF * MA.. 210.00
132 VF/NM MA 172.00
134 NM- *..... 238.00
136 VF++ ..., 209.00
136 VF+ * MA 207.00
138 NM MA... 270.00
140 VF/NM MA 188.00
143 NM- MA.. 238.00
147 NM MA... 200.00
166 VF++ MA. 95.00
200 NM- 235.00

BLUE BEETLE

1 NM- MA........ 58.00
5 VF++ MA..... 40.50
50 NM- MA...... 58.00
52 VF/VF+ MA. 36.00
53 VF/NM MA .. 49.50
54 NM MA....... 66.00

BOY COMMANDOS

14 VF/VF+..... 260.00

BRAVE AND THE BOLD

34 VF/NM ... 2,500.00
35 NM........ 1,162.00
37 VF++ B ... 327.00
38 VF........... 225.00
42 VF+ * MA. 350.00
44 VF/NM...... 345.00
45 NM * B..... 120.00
46 NM B 120.00
47 NM- MA.... 105.00
49 VF- * B....... 38.75
50 VF- MA 6.25
54 NM *........ 520.00

BRIDE'S ROMANCES

23 VF++ 29.50

CAPTAIN AMERICA (GA)

18 NM- 3,500.00
59 NM D 4,400.00
74 F/VF 5,100.00

CAPTAIN AMERICA (SA)

105 VF+ *....... 27.50

107 VF++ 30.00

CAPTAIN ATOM

79-89 NM/M MA As a group only 925.00

CHALLENGERS OF THE UNKNOWN

6 VF+............400.00

COMIC CAVALCADE

1 FN/VF 3,500.00

CRIME MUST LOSE

5 VF++ B......140.00

CRIME SUSPENSE STORIES

23 VF++ B....172.00
25 VF+ B.......112.00

DAREDEVIL (SA)

1 NM * MA..2,700.00
27 VF/NM MA...43.00

SPECIAL

#1 NM/M MA 128.00

DETECTIVE

222 VF/NM 460.00
229 NM * 900.00
230 VF/VF+ ...522.00
239 VF+........240.00
240 VF 297.00
247 VF+........240.00
250 VF/NM 341.00
273 VF MA.....150.00
275 VF+ MA..166.00
280 VF MA.....140.00
281 VF+ MA..130.00
282 VF++ MA 135.00
283 VF/VF+ MA 125.00
284 VF- MA......56.75
285 VF/NM MA 156.00
286 VF+ MA..130.00
287 NM- MA ..184.00
288 VF MA.....110.00
289 VF MA.......94.50
289 VF/NM MA 156.00
290 VF/NM MA 156.00
291 VF/VF+ MA 125.00
293 VF/NM MA 171.00
294 VF MA.....110.00
296 VF * MA 94.50
297 VF/VF+ MA 115.00
298 VF/NM MA 311.00
299 VF MA.......85.00
300 NM- MA ..140.00
302 VF+ MA....74.00
303 VF/NM MA.89.00
304 NM MA ...120.00
305 NM MA ...120.00
306 VF/NM MA 89.00
307 VF+ MA....74.00
308 NM- MA ..120.00
309 VF+ MA....74.00
310 VF/NM MA 89.00
313 NM MA ...120.00
316 VF+ MA....74.00
318 NM- MA ..105.00
319 VF+ MA....74.00
331 VF- DLS MA 22.50

As a group only...Call for special price

DOUBLE DARE ADVENTURES

1 NM MA 36.00

EXCITING

40 VF+ * 375.00
44 NM * 525.00

FANTASTIC FOUR

1 VF+ * MA 10,000.00
20 VF * PMC MA 150.00
42 VF PMC MA.35.00
43 VF++ MA ...65.75
45 VF- MA........28.50

FIGHTIN' AIR FORCE

53 NM * MA.....10.00

FIGHTING AMERICAN

1 NM+ MA 80.00

FIGHTING YANK

15 VF *..........300.00
16 NM * 450.00

FLASH COMICS (GA)

46 VF 635.00

FLASH (SA)

109 VF 455.00

FLASH GORDON

12 VF * MA...... 15.75
14 NM MA....... 17.00
15 NM+ MA.... 17.00
16 NM+ * MA . 17.00
17 NM- MA...... 16.00

FORBIDDEN WORLDS

36 NM B 120.00

FRONTIER FIGHTERS

1 NM- B 1,200.00

GIRLS IN LOVE

56 VF/NM 21.00

GREEN HORNET

1 VF+ * MA... 195.00
2 VF++ MA... 160.00

GREEN LANTERN (GA)

18 VG/F......... 360.00

GREEN LANTERN (SA)

66-89 NM/NM+ * MA As a group only 2,100.00

GREEN LANTERN (SA)

20 VF+ MA ... 120.00
63 VF/NM MA .. 52.50

HAWKMAN

1 NM/M * ... 1,300.00
9 NM- MA...... 132.00

HEART THROBS

30 VF+ 18.00

HUMAN TORCH

2 (#1) VF/VF+ * 12,800.00
3 (#2) VF+ 4,000.00

INCREDIBLE HULK

1 VF 3,900.00
4 VF/NM......... 990.00
5 NM- 1,295.00

INTRIGUE

1 VF * C8 ...... 215.00

JET POWERS

3 VF- (A1 #35) B 176.00

JOURNEY INTO MYSTERY

47 VF/NM C8. 308.00
83 NM-/NM * 6,000.00
84 VF * 480.00
86 NM- *....... 750.00
107 VF-.......... 72.00

ANNUAL

1 NM+ * MA . 435.00

JOURNEY INTO UNKNOWN WORLDS

52 NM- C8 .... 181.00

JUNGLE JIM

22 VF/NM * MA 21.50
22 VF++ MA... 18.00
24 NM * MA 16.00
25 NM/M MA ... 16.00
26 NM MA...... 16.00
27 NM * MA 20.00
28 VF NM........ 14.00

JUNGLE TALES OF TARZAN

2 VF++ MA..... 13.50
3 VF+ MA 13.50
4 VF+ MA 14.60

JUSTICE LEAGUE OF AMERICA

3 NM- 960.00
9 NM- 550.00

LOVE CONFESSIONS

46 VF/NM 11.00

KAMANDI

1-40, 59 NM/M MA As a group only ... 665.00

MAGNUS

8 VF 55.80
17 NM- 46.80

MARVEL MYSTERY

82 NM-/NM 2,300.00

MIGHTY COMICS

40 NM * MA
41, 42 NM+ MA
43 NM/M MA
44 NM+ MA
45 NM/M * MA
46 NM+ MA
47 NM+ MA
48 NM MA
49 NM-N * MA
50 VF MA
As a group only 425.00

MIGHTY CRUSADERS

1 NM MA
2 NM+ MA
3 NM/M MA
4 NM- MA

5 VF-/VF MA
6, 7 NM MA
As a group only 362.00

MY GREATEST ADVENTURE

14 FN/VF 105.00
23 FN+ 69.00
25 VF/NM 240.00
33 FN 39.00
35 VF- 56.75
46 VF 65.50
82 FN/VF 70.00
83 VF- 80.00
84 VF 110.00
85 FN 50.00

MYSTERIES

10 VF 45.00

MYSTERY IN SPACE

49 VF 180.00
81 FN/VF 21.25

MYSTIC

54 NM- * C8 ..195.00
55 NM C8......210.00
58 NM- * C8 ..209.00
59 NM- * C8 ..209.00

OUR ARMY AT WAR

163 VF MA.......21.00

OUR FIGHTING FORCES

114 NM- MA 11.00

RACE FOR THE MOON

3 VF B 172.00

RIP HUNTER

2 VF/VF+ MA 244.00
13 VF/NM 98.00
15 VF 70.50

SEA DEVILS

5 NM-............220.00
10 VF/NM MA 100.00

SENSATION

23 VF/NM * D 842.00
61 NM- OH 425.00

SHADOW

3 VF/VF+ MA ...20.00
7 VF/NM MA.....22.00

SHOWCASE

26 VF/VF+ 325.00
34 VF+ * 1,365.00
38 NM+ 620.00
40 VF/NM MA 320.00
40 NM-..........396.00
53 NM- MA 110.00
54 VF MA.........54.75
77 VF/NM MA...55.00

SIX GUN HEROES

81 VF++ * 12.00
82 VF MA.........12.00
83 VF 12.00

SPACE WORLDS

6 FN- 125.00

SPECIAL EDITION US NAVY

3 VF/NM 685.00

SPOOK

30 VF/NM C8 .220.00

STAR SPANGLED

128 VF+........200.00

STARTLING TERROR TALES (2ND SERIES)

10 VF++ C8..222.00

STRANGE

2 NM- B.........126.00

STRANGE ADVENTURES

36 VF+..........343.00
131 VF MA.......53.50
133 VF/NM *....75.00
142 VF MA.......42.85
145 VF/VF+ MA 44.75
145 VF+..........50.20
148 VF 42.75
151 VF * MA....42.75
155 VF 42.75

STRANGE MYSTERIES

19 VF++ C8..190.00

STRANGE SUSPENSE STORIES

75 VF/NM * MA 231.00
76 VF++ * MA 96.00
77 NM * MA...120.00

STRANGE TALES

103 VF MA.......96.50
105 F/VF MA 68.00
105 VF+ PMC 105.00
108 FN/VF 47.00
110 NM-.....1,100.00
112 VF- * PMC MA 40.00
115 NM-........780.00

STRANGE WORLDS (AVON)

7 VF B........... 228.00

SUB-MARINER

7 VF/NM 1,700.00
20 VF+ 900.00
22 VF+ 725.00
36 VF 650.00

SUPERHEROES VS VILLAINS

1 NM- MA......... 80.00

SUPERBOY

68 F/VF 295.00
71 NM- 140.00
82 NM- MA.... 130.00
86 NM * MA .. 220.00
88 VF/VF+ * MA 81.00
89 VF++ 306.00
97 VF+ MA 95.00
115 VF/NM MA 45.00

SUPERMAN

53 NM- 2,800.00
115 VF/NM 315.00
116 VF/NM 315.00
180 VF............ 48.00

SUP'S PAL JIMMY OLSON

35 VF/VF+..... 155.00
136 NM........... 15.00
137 NM- 13.85
138 VF+ 8.00
147 NM........... 15.00
148 NM- 13.85

TALES OF SUSPENSE

1 VF+ 2,200.00
39 NM * MA 8,500.00
84 NM- * MA ... 90.00
99 VF * MA 79.00

TALES OF THE UNEXPECTED

21 VF 165.00
51 VF+ 175.00

TALES TO ASTONISH

43 VF * MA 80.00
49 VF- MA 80.00

TEEN TITANS

1 NM+ MA 500.00

THOR

143 VF * MA ... 37.00
144 VF/NM * MA 45.50
AN #2 NM * MA 150.00

TOMAHAWK

1 NM/M * MH 5,750.00

TORCHY

All Can. Ed.

1 NM.......... 1,300.00
3 NM............ 640.00
4 NM............ 800.00
5 NM-/NM .. 1,050.00
6 NM.......... 1,100.00

TUROK

1 NM/M * File copy 1,600.00
2 NM- * C8.... 735.00
3 NM/M * C8 . 440.00

UNCANNY TALES

54 VF++ * C8 .... 143.00
55 NM- * C8.. 182.00
55 VF/NM C8. 169.00

UNEARTHLY SPECTACULARS

2 NM- MA....... 40.85
3 NM MA......... 44.00

UNUSUAL TALES

12 VF+ 116.00

VOODOO

5 VF/NM C8... 220.00

WAR AGAINST CRIME

10 M * Gaines File #2 .... 4,000.00

WARFRONT

38 NM MA....... 12.00

WORLD OF FANTASY

5 VF+ * C8.... 143.00

WORLD OF SUSPENSE

3 VF++ * C8. 125.00

WORLDS OF FEAR

V1 #3 VF 215.00

WORLD'S FINEST

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'NUFF SAID! From Page 38

Brian Steele

Happy Birthday, Stan! I loved your role in *Mallrats*. You really handled the character very well.

Jorge Gonzalez
*writer of Marvel's **Maverick***

Stan Lee was influencing my life long before I was even aware of who Stan was or his contribution to the comic-book industry. As a small child, I grew up watching the hip Spider-Man, Fantastic Four, and other Marvel heroes cartoons ("When Captain America throws his mighty shield —") from the late '60s.

Of course, since I was living in Puerto Rico at the time, the shows were broadcast in Spanish — and it wasn't until my family moved to the States some years later that I got an opportunity to watch the English versions. Besides facilitating my learning of the English language, they helped spark an interest in comic books that continues to this day.

Suffice it to say, the boy in me who fondly remembers growing up with these characters was thrilled when my first assignment for Marvel turned out to be re-telling Stan and Jack's early X-Men stories. It also proved to be a great learning experience.

So happy birthday, Stan. And thanks for the inspiration.

Excelsior!

Gregory Thanopoulos
Athens, Greece

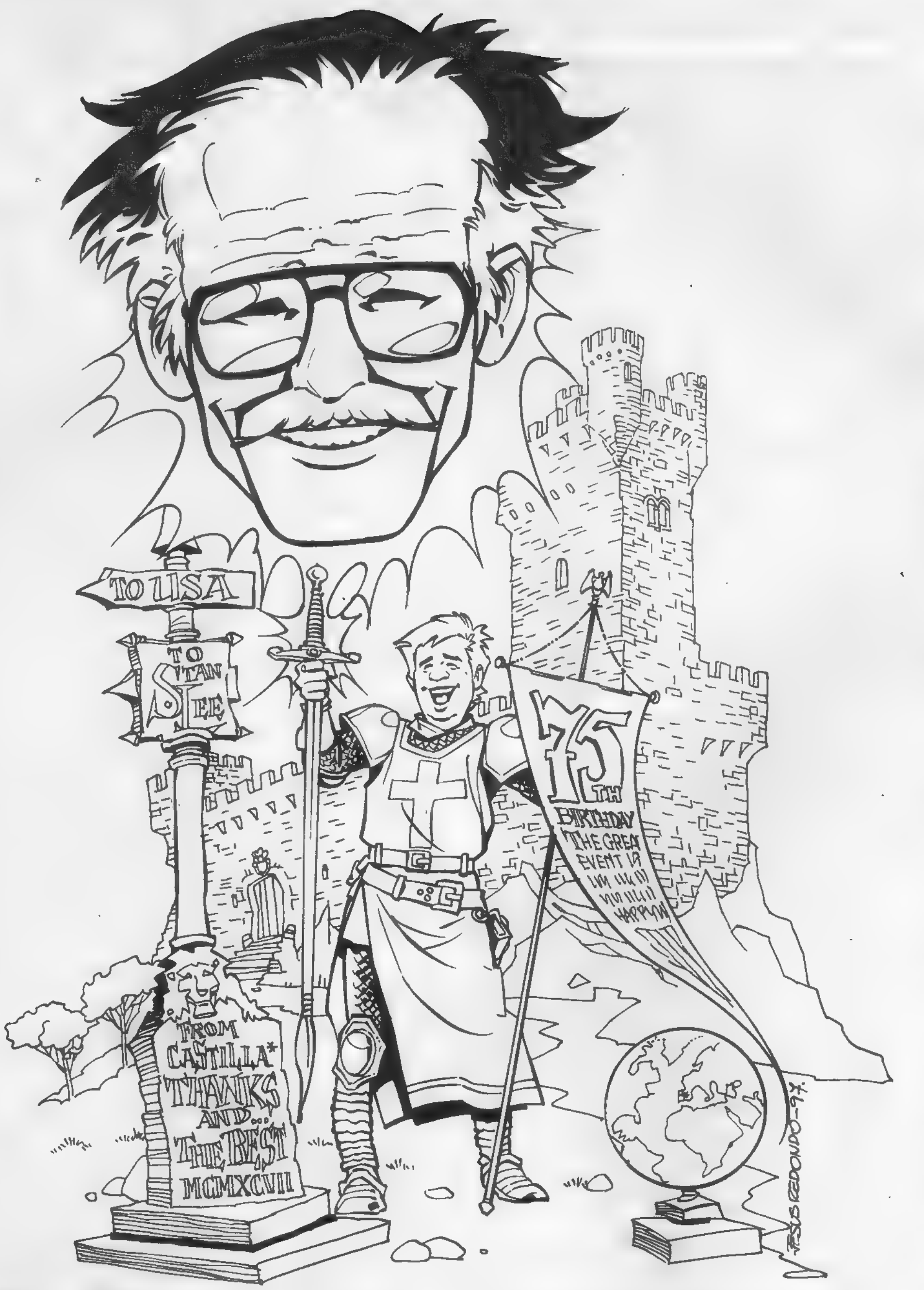
Happy birthday! I hope that you will amaze us for 75 years and more. Make Mine Marvel!

Ng W.D.

Cool! 75 years is a long way to go. Way to go, dude! Thou shalt receive a "No-Present" for your big day, how's that? May all your birthday wishes come true. Excelsior!

Lt. Col. Bill Cain

I find myself writing to ***CBG*** about you once again, Stan, this time to wish you all the best on your 75th birthday. It seems like just yesterday that I picked up my first ever Marvel comic book, the classic *Amazing Spider-Man* #46. I was in the first grade then, and your prose, along with John Romita's art, hooked me into what has been a lifetime of fun, adventure, and mind-boggling imagination. Over the years, I have had the opportunity to meet many of the great bullpen crew who made Marvel come alive for me in the '60s — Dick Ayers, Chic Stone, and John Romita, to name just a few. One thing they all agree on is what a great person and creative genius you were to work for.



At the Chicago Comicon in 1995, when I had the great pleasure to meet you and attend the dinner and roast in your honor, Mr. Romita said the "only thing worse than working for Stan Lee for over 30 years would be to have never worked for him at all" (approximate quote). What a great tribute to you, sir — a tribute I wish I were eloquent enough to match.

In my almost 18 years of military service, I have applied many of the things you taught me in your stories. The patriotism of Captain America, the honor of Thor, the dedication of Daredevil, the responsibility of Spider-Man, the teamwork of The Avengers, and the family values of The Fantastic Four (not to mention a certain cigar-chompin' sergeant who went on to become a colonel — why do you think I'm an Army intelligence officer, ya goldbrick!)

In short, sir, you have provided me immense inspiration from the tales of self-sacrifice, courage, and valor of the characters you created and wrote for years. Some will say they were "only" comic books, but to me, they were much, much more. Your influence on multiple generations is assured. It gives me great pride to see my own children read and learn basic human values from your work, inspiring them to learn and read more (a great added benefit to reading your exciting comic stories, a benefit the comics' critics will never comprehend). I am honored to add my voice to that of other true believers who are proud to face front and carry the torch of enlightenment to the world.

Happy birthday, Stan! You really are "The Man!" May your next 75 years be even more fun than the first. I know I'm looking forward to them.

Fabio Anziani
Chile

I'm not fluent in your language and this is going to be a short message, although I'm sure Stan deserves an encyclopedia of best wishes. I just want to say thanks in the name of all the people around the world (outside of the U.S.) whose lives were touched by Stan's imagination. His creations allowed to us to dream about fantastic beings and marvelous tales, giving us a way to enjoy life in a crazy world. Thanks to people like him (especially him) I can think and feel like a young boy even though I'm 28 years old. Thanks for a life dedicated to people with a taste for imagination. Long life to Stan "The Man" Lee, a real legend behind a legion of legends created by him. Really, thanks.

Michael Singleton

Hey Stan, what's it like to be immortal? You gave me some of my best friends. I can never thank you enough.

Danny Fingeroth

It's always a joy to read your creations and, in the years I've been in the business, it's always been an honor to work with you professionally. Happy 75th and many more!

Jared Archer
South Africa

What can I say but that reading all your comics with all your characters through the years it has been the only thing keeping my morals high and my ideals good. Being a South African during the apartheid years, I was only able to get one comic book of every series, but being exposed at least to the various heroes all concerning one theme — good triumphing over evil — has been inspiring. For this I say thank you and happy birthday. May you have many more. Until Stan Lee retires, Make Mine Marvel. 'Nuff said.

Barry Dutter

This is a letter I've been meaning to write for a long time. Your "salute to Stan Lee" issue of ***CBG*** provided me with the perfect opportunity.

I've been reading comics (mostly Marvels) for more than 25 years.

I got to pondering which writer had the longest sustained run of high-quality super-hero material, I considered a lot of names, but ulti-

(Continues on Page 44)

PLEASE EXCUSE ME FOR RAISING MY VOICE LIKE THIS, BUT AMID ALL THESE HUZZAHS AND WELL-WISHING FOR STAN LEE ON THE OCCASION OF HIS 75th BIRTHDAY, THERE IS SOMETHING THAT NEEDS TO BE SAID.

AND IT'S THIS:

ONCE UPON A TIME (A TRUE STORY) THERE WAS A WRETCHED AND NASTY MEAN-SPIRITED PUBLISHER OF A SEMI-PROFESSIONAL MAGAZINE, WHO RUBBED HIS HANDS IN GLEE AS HE PLOTTED TO CREATE A "TRIBUTE" ALLEGEDLY "HONORING" STAN LEE, BUT WHICH WOULD, IN FACT, FEATURE MAINLY NEGATIVE AND UGLY AND WRETCHED MEANSPIRITED ITEMS ABOUT MR. LEE. THIS UGLY TROLL USED DUPLICITOUS MEANS TO GET OTHERWISE DECENT PEOPLE TO SAY HARSH THINGS ABOUT THE SUBJECT BUT — AND HERE'S WHERE IT GETS GOOD — EVEN THE FEW CRANKY FOLK WHO WEREN'T STAN LEE BOOSTERS, NOT EVEN THEY, WOULD BADMOUTH THIS GUY. SO THE TROLL HAD TO CAN THE IDEA.

WHAT IS IT THAT NEEDS SAYING? IT IS THIS:

STAN LEE IS A GOOD GUY. HE IS A MENSCH, THAN WHICH THERE IS NOTHING MORE TERRIFIC TO BE. HE IS A LOYAL FRIEND AND A WILD IMAGINATION AND A GOOD HEART. AND WE ARE DAMNED LUCKY TO HAVE HIM WITH US. HAPPY BIRTHDAY, KIDDO.

YR. PAL, HARLAN ELLISON

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HAPPY BIRTHDAY, STAN!!
¡Y QUE CUMPLAS MUCHOS MÁS!
GERMÁN

'NUFF SAID! From Page 42

mately I decided there was only one choice: Stan "The Man" Lee himself. Beginning in 1961 with *Fantastic Four* #1 and ending with *FF* #125, more than a decade later, Stan Lee has been responsible for more outstanding super-hero adventures than any other writer.

The thing that most impressed me about Stan's early work is that so many of the characters were so unlikable, but, still, you cared about them and kept coming back for more. Before he matured into a lovable teddy bear, The Thing was a bitter grouch who was likely to lash out at his own teammates. The Hulk was always in a bad mood, as was The Sub-Mariner. The original Avengers were a bunch of jerks. But despite the fact that Stan's heroes were often mean-spirited, cranky, and arrogant, you still had to know what would happen to them next.

Although all the Marvel heroes became more likable as we got to know them better, I consider the greatest feat Stan accomplished was taking these ornery characters and making them into people we cared about. They were heroes with heart. They seemed real. They would rescue you one minute, then insult you the next. They were as human as you and me.

The other brilliant thing Stan did was to get out while the getting was good. Perhaps realizing there are only so many great super-hero battles one man could write, Stan essentially turned his back on super-hero writing in the early '70s. Sure, he still writes the Spidey newspaper strip and scripts the occasional issue here and there, but, mostly, he seems happy to sit back and let the next generation of writers take over. Now he's out in Hollywood, facing challenges so big they make his triumphs in the comics field pale in comparison.

Stan can be proud of his tremendous, unparalleled body of work. He gave us one fantastic, amazing, incredible, uncanny story after another; for over a hundred issues of *Fantastic Four,* a hundred issues of *Spider-Man,* dozens of issues of *Hulk, The Avengers, Daredevil, Sub-Mariner, Captain America, Thor, X-Men, Iron Man.* What other writer can come close to matching his track record? None, I say.

To this day, I can still quote dialogue Stan wrote more than 30 years ago:

"Ya don't have to make a speech, Big Shot! We gotta use our powers to help mankind, right?"

"Wait! I recognize it! It's the famous red-white-and-blue garb of … Captain America!"

"Our name should be something colorful, like the Avengers, or …"

"Or nothing! That's it!"

"I pity the guy who tries to beat us!"

"Cool it, man! The kids bet me I wouldn't have enough nerve to sneak past the guards!"

"That's no radio! It's a geiger counter! It measures radiation! Listen to it! It's going wild!"

"A spider! It bit me! But why is it burning so? Why is it glowing that way?"

All the major Marvel heroes got their powers from radiation, and Stan always made it seem plausible, always made it seem real.

Over the years I've had the pleasure of meeting Stan on several occasions, and I have to say he's exactly the way you'd picture him to be. I'd like to thank Stan for contributing so many great memories to my childhood. For all the times The FF and The Avengers went looking for The Sub-Mariner and The Hulk; for the time The Human Torch shaved Namor and dropped him in the drink; for The School for Gifted Youngsters, The Negative Zone, and everything in between.

Thank you, Stan. Allow me to be the 300th guy this issue to state that you truly are "The Man." I hope you live long enough to see your dream come true of having the Marvel heroes immortalized on the silver screen.

I guess there's nothing else left to say except — Excelsior!

Edmund Tan Yi Shern

Birthday greetings from Singapore, Stan! Just wanted to say thanks for helping to make comics such a wonderful part of my life then and now! I loved reading your columns as a kid. Your enthusiasm in each issue just made me feel so welcome into the world of Captain America and Spider-Man even though I was just a wee Chinese kid reading the comic book somewhere in Southeast Asia. Today I'm 28, a father of a beautiful baby girl, still a comic-book reader and still loving every panel! Thanks and may you live to be 10 thousand years old!

Charlie Meyerson

News Director, WNUA 95.5 FM Radio, Chicago

As you reach your 75th birthday, you must know how much your work has meant to so many. But let me count a few of the ways anyhow:

Your breezy writing style has made generations feel at home in the pages of your comics. You were speaking directly to me with phrases like, "Don't miss the next issue, Charlie!" Didn't matter that you used "Charlie" interchangeably with "pal," "fearless one," and "effendi" — *those* were aimed at me, too, weren't they?

And your words shaped the values that guided us through childhood, adolescence, on into middle age and beyond — to the point where I can honestly write:

(Almost) Everything I need to know I learned from comics written by Stan Lee:

1. No matter how grim life gets, a sense of humor will help you face it.
2. Try your hardest, no matter the odds.
3. Remember that others depend on you.
4. Radioactivity is your friend.
5. The universe is a place of wonders: Seek them and cherish them.
6. Mutants are people, too.
7. No matter how ugly you are, the beauty within can shine through.
8. A well-placed flagpole is your friend.
9. With great power comes great responsibility —
10. — and great power can come to anyone.

OK, maybe you led us a little astray on the radioactivity part. But the rest has truly made uncounted lives more meaningful, productive, and fun.

Thanks, Stan, for the great stories, the fabulous characters, the unrelenting humor, and the sense of wonder with which you've endowed us all.

Happy 75th birthday — effendi!

Michael A. Martin

*Co-writer, **Star Trek: Deep Space Nine***

Stan Lee — both the man and his work — made an early and profound impression on me. Over the years I've had the privilege of meeting the man on several occasions. The first time was in Las Vegas, at the 1990 Diamond Comic Distributors trade show, the first of the innumerable such events I attended during my half-decade (!) as Marvel's West Coast direct sales field representative.

The late (and much-missed) Carol Kalish was still showing me the ropes then, as we rounded a corner and I found myself for the first time face-to-face with The Legend. Though Stan turned out to be a well-disposed and unassuming Legend, I was still pretty new in the business and probably came off as the overwhelmed, tongue-tied fanboy I was. As Carol introduced us, my mind flooded with memories of those early Ditko- and Romita-illustrated issues of *Amazing Spider-Man* and what they had taught me, particularly about great power and great responsibility.

The moment stretched while Stan waited patiently for me to demonstrate sentience. Finally, I stammered something about Stan's work being partly responsible for my essential moral and ethical structure.

Stan's cheery, carnival-barker mein was sullied then by a mock-horrific expression. "Please don't sue!" he said, as we drifted off to our respective appointments.

During the years that followed, Stan never ceased to amaze, amuse, and impress me. For instance, there was the dinner I shared with him — and his lovely wife, Joan — at the 1992 Marvel Distributor Meeting in Puerto Rico.

That night Stan not only creamed me in a movie trivia contest but also gave a recitation of a Mark Antony soliloquy from *Julius Caesar* that would have done Patrick Stewart proud.

And then there was the occasion of Stan's autograph signing at Fantasy Books and Games in Santa Rosa, Calif., the following year. Coincidentally, the intensely media-hyped *Superman* #75 had just come out, and perhaps as many people were present because of Superman's death as because of Stan's presence.

A lesser man might have felt slighted or pouted about being upstaged. But not Stan. Ever the gracious guest, his response to the news of the Man of Steel's demise was both appropriate and succinct: "Superman? Dead? I didn't even know he was sick!"

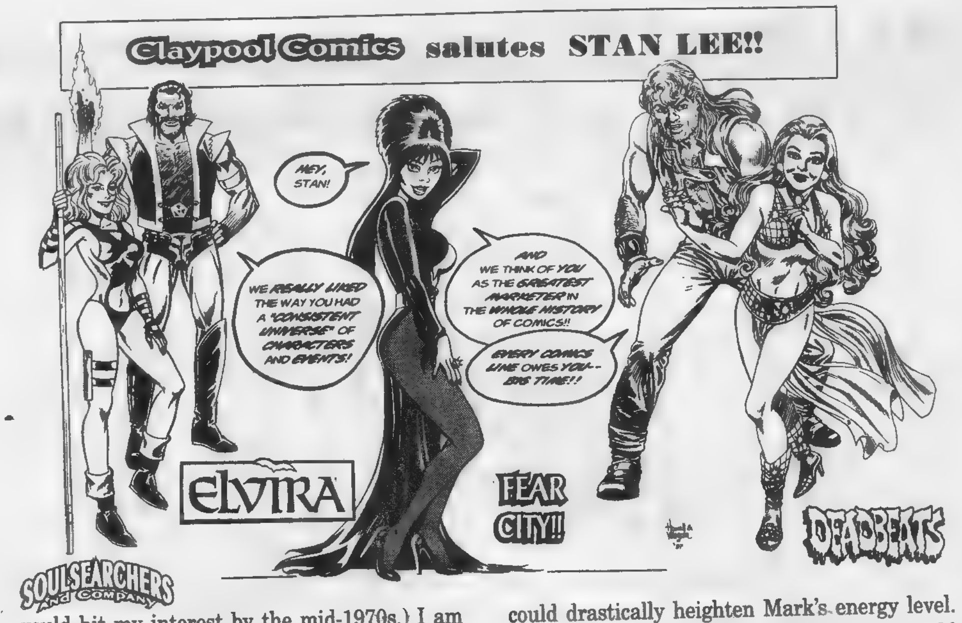
Happy birthday, Stan, and may you have many more. Excelsior!

David Currie

Manager, American Dream, United Kingdom

"The Man" is 75! How could I let this momentous occasion past by without adding my own heartfelt birthday greetings? After all, Stan was the best guru a child of the '60s could have had. He colored my childhood, gave me heroes I could believe in, and taught me right from wrong in

THANKS...
STAN LEE
BARNES ALA DITKO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How can I ever thank you for Spider-Man, Stan? Or The Fantastic Four, Hulk, Avengers, X-Men, and a whole lot more? Let's face it, you're more than just a comic-book genius — you're a family friend! Because of Stan Lee, I entered a career in comics retailing and recently opened the UK's first permanent gallery for original comic-book art called American Dream in the city of Bath. (Unabashed plug skills also courtesy of Stan!)

So here's to you, Stan! A very happy birthday, and may your webs forever be untangled!

Matt Wilding

Hazardous Christ Comics

Stan Lee, so long ago, was a founding father of Marvel Comics, a company that has since changed the comics industry in so many positive ways. His works have inspired millions, including me. Ask any comics fan who comes to mind when you say comic books, and the reply will be "Stan the Man!" Under the influence of Stan Lee, I've written and will shortly be publishing two different comics, something I would have never done quite as well if Stan wasn't there so many years ago to start up Marvel and show us all how it's done. Thank you, Mr. Lee, for years of entertainment that yourself, Mr. Kirby, and a select few others started and you continue to give. Seventy-five years of greatness. An infinite impact on the industry. A world or even a universe of possibilities. Have a great birthday, man.

Paul Dale Roberts

Director, Jazma Comic Book Newsletter Prod.

Stan, you are an icon of the comic-book industry. You are the father of all us wannabe creators. I have admired you since I was a kid, and it was a thrill when I met you at the San Diego comics convention. I hope that you enjoyed the Stan Lee tribute issue of the *Peoples' Comic Book Newsletter* that we dedicated to you. My staff really had a blast in putting this issue together. I always said I have three real-life heroes. They are: John F. Kennedy, Albert Einstein, and Stan Lee. Thanks for signing my A&E *Stan Lee Biography* video, too. You're the best. Happy 75th birthday and may the gods of Asgard grant you many, many more birthdays to come!

David W. Easter

Not Just Comix

The first Marvel comic book I read was *Fantastic Four*. The cover depicted Black Bolt with outstretched arms against a yellow backdrop. I read it, did not understand it, and gave it away at my birthday party a week later.

Fifteen years later, I paid $10 to get that issue back.

I was still in elementary school when that particular issue of *Fantastic Four* came out. Stan Lee was right — he wrote with the high-school kid in mind.

However, Lee finally won me over. The first Marvel comic book I bought to keep was an *Uncanny X-Men* issue that began their origin series in the back-up portion of the magazine. It was Chapter Two, so I went about town and bought more of the title. The one I actually read first, then, featured The X-Men meeting Spider-Man. That led to picking up *Amazing Spider-Man,* which led to *Thor* and everything else save for *Millie the Model* and *Sgt. Fury.* (War comics would hit my interest by the mid-1970s.) I am very grateful I started to read Marvel comics by this time, since back issues were easier to accumulate than DCs.

I do not know who created what when. I do know this — without Stan Lee there would have been no Marvel Comics.

Thank you, Mr. Lee, and may you have another 75 years!

Pablo Salguero

Buenos Aires, Argentina

I don't speak English well, but if you find somebody who knows Spanish, please tell him: Please can you read it for me? *Grande Stan, Sos un maestro, capo de los capos, ponete una mascara, sali las noches oscuras y lucha por todo lo que te parezca justo. Sos un campeon, un abrazo grande.*

Peter Wallace

I remember distinctly the day in 1963 when, as a kid of about 9, my big brother loaned me some of his comics to read: a couple of Stan Lee and Jack Kirby's early *Thors*, a few Lee and Ditko *Spider-Man* issues.

That seemingly inconsequential act of beneficence on my brother's part changed my life. I read the first *Thor* and was not only struck slackjawed by the sheer awesomeness of the artwork, but was entranced by the "thees" and "thous" and the big words like "halcyon," which I had to look up. This wasn't a comic book. This was literature. Why, it was virtually biblical!

I was hooked. And, without his knowing it, during my formative years Stan Lee helped guide my interests into the field of writing.

Stan could never have done all he's done on his own, without the help of numerous other creators. But neither could they have done it without him. He's a legend. An icon. And a friend unawares.

Today, as a professional writer with three published books, my only regret is that I never followed in Stan's footsteps and wrote a comic book. But then, the trail he blazed has been matched by very few.

Stan, thank you for all you've given to me and to countless millions of other fans. Happy birthday! And Excelsior!

Catherine Gruenwald

As Mark Gruenwald's wife, I can honestly say that over the course of our marriage, I only witnessed two or three people whose presence could drastically heighten Mark's energy level. First, the presence of his daughter, Sara, would delight, amuse, and bring out the "kid" in him. Second only to that, I watched Mark become slightly fidgety as he tried to contain the unabashed "kick" he got out of being in the company of Stan Lee. And not just "being" in the company of Stan, but belonging there. After all, as a fan-turned-pro, Mark felt Stan was directly responsible for fostering the genre he loved so much. There's no denying that the name Stan Lee is synonymous with comics and a household word in American pop culture. Case in point, even *I* knew who he was.

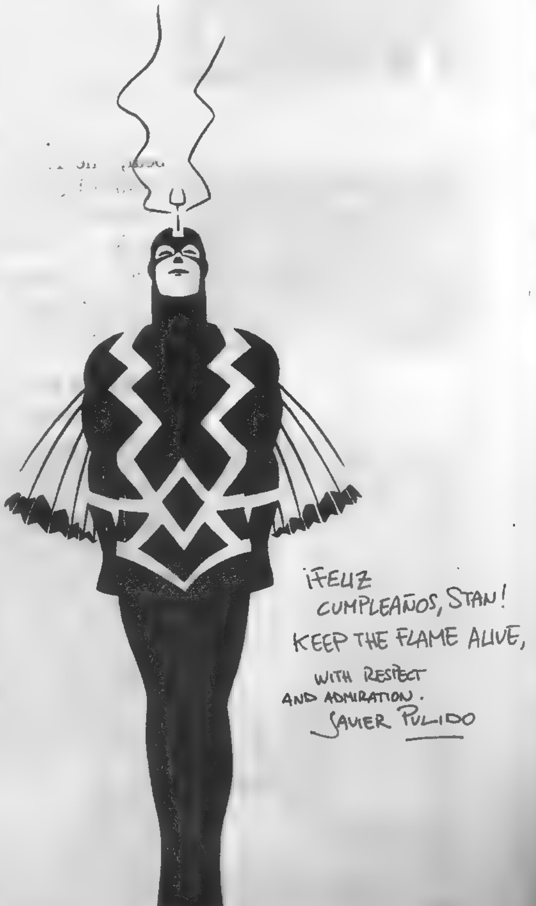
When I first started dating Mark in 1991, I went to most of the U.S. conventions with him and had occasion to meet Stan at a Chicago con, at several of the now defunct distributors' meetings, and at the Peter David-hosted roast held in Stan's honor. I met Julie Schwartz, as well, and it was during those times that I noticed the distinct elevation in Mark's energy while in the presence of those "greats." After introducing me to them Mark whispered, "Those guys are my heroes. I love 'em." I asked Mark if he ever worked closely with Stan, and he said, "Well, not exactly. He calls me every so often, but every time I meet him he knows my name." By then, Mark had been at Marvel for approximately 14 years and had said that his continued goal was to create the same kind of stories that got him hooked on comic books as a kid. Stories that were created by the likes of Stan and Julie, to be exact. Mark was in awe of their accomplishments, his own sense of wonder fueled. "Even though it's a small business, imagine growing up and one day being able to work for a legend in your field — that's what it's like for me," he explained. It really was a personal sense of fulfillment for Mark, and he never lost the admiration and respect for the historic importance of Stan's vision and lasting contribution. The irony of all this was that, when I spoke to Stan, he was as in awe of everyone presently working in comics. He was amazed that he had started something that had had such lasting power, and the caliber of talent working in the field in recent years made him shake his head in disbelief. In other words, he could have never predicted the far-reaching effects of the early years he had spent creating comics. But that's OK. There is no greater significance than the impact and influence one's life has on another human being. Even if you never specifically meant it to happen, it still counts.

Mark would show me those Spidey card notes Stan would send him, pictures he forwarded of us. (One time someone thought I was Stan's wife in a shot of Mark, Stan, and me and inquired who the "other fellow" was.)

Stan called me "Mrs. G." Mark hung that note and picture by his computer in his office at home. He simply could not hide his love of comics and especially those who shaped not only the industry but the minds of fans and readers (of which Mark was definitely one). After Mark's passing Stan issued a memo officially announcing the untimely loss. I wish Mark could have read what Stan wrote about him. It was the ultimate tribute come full-circle. Stan said, "No matter how often I would phone Mark, interrupting his busy schedule for some information that only he could provide, some half-remembered archival fact, stats about some incidental character from the dim past, or just for his valued opinion on any one of countless comic-book subjects, he was never too busy to help. His response was always accurate, always on the money, and, even more, — always gracious."

Mark would love to have known Stan felt that way about him. May one of your birthday gifts be knowing, as you eulogized, Mark's "star shone bright in the comic-book firmament" because you had provided the foundation for so many artists and storytellers like him to continue to build on the fantastic playground of the Marvel universe. Because of your early work you allowed others after you to exercise their creativity and develop their formidable talents. There is no greater way you could have spent your life. Happy 75th, Stan, from me and Mark.

*[And there are **hundreds** more, from fans, pros and retailers from around the world. See page 48 for a **partial** list of writers who've also sent their best wishes to Stan on his 75th!]*


¡FELIZ CUMPLEAÑOS, STAN!
KEEP THE FLAME ALIVE,
WITH RESPECT AND ADMIRATION.
JAVIER PULIDO

Lee: Kids drop out because they're bored

Stan promotes literacy as chairman of American Spirit Foundation

*Stan's work with the American Spirit Foundation has brought him into contact with other entertainment figures including fellow creative giant **Steven Spielberg**...*

*...actor **Michael Douglas** (that's **Joan Lee** to the left)...*

*...actress **Whoopi Goldberg** (that's Foundation President **Peter Paul** to the left)...*

*...actor **Richard Gere** (with now-ex **Cindy Crawford** to the left)...*

*...and Batman creator **Bob Kane**.*

Comics fans may not be aware that, in addition to being Marvel Comics' worldwide spokesperson, Stan Lee has lent his popular and persuasive personality to the American Spirit Foundation, a coalition of members of the entertainment industry and the academic community dedicated to promoting literacy and education.

As chairman of the American Spirit Foundation since 1990, Lee has supervised the "Entertainers for Education" initiative launched that year by President and Mrs. Reagan at the foundation's gala celebration of Helen Hayes' 90th birthday. Three presidents — Reagan, George Bush, and Bill Clinton — have endorsed the efforts of the foundation's Entertainers for Education Committee.

Comics fans will recognize the energy and urgency that Lee injected into this address to the attendees of the Hayes dinner: "Why do so many youngsters drop out? Because they're bored! Why do those who remain learn so very little? Because they're bored!

"Consider this: America is the entertainment capital of the world. Our movies, TV, music, and sports have worldwide appeal. Entertainment is one of our biggest, most profitable exports. If we, who are masters of entertainment, can make audiences throughout the globe enthusiastically flock to theaters, concert halls, and sports arenas — *why can't we make our children attend their schools with the same enthusiasm and delight?*"

Projects supported by American Spirit under Stan's guidance include the production and distribution of millions of dollars worth of instructional CD-ROMs to libraries and schools. The software, made available in association with the Bill Gates Foundation and the Oracle Foundation, is designed to teach English using entertaining methods.

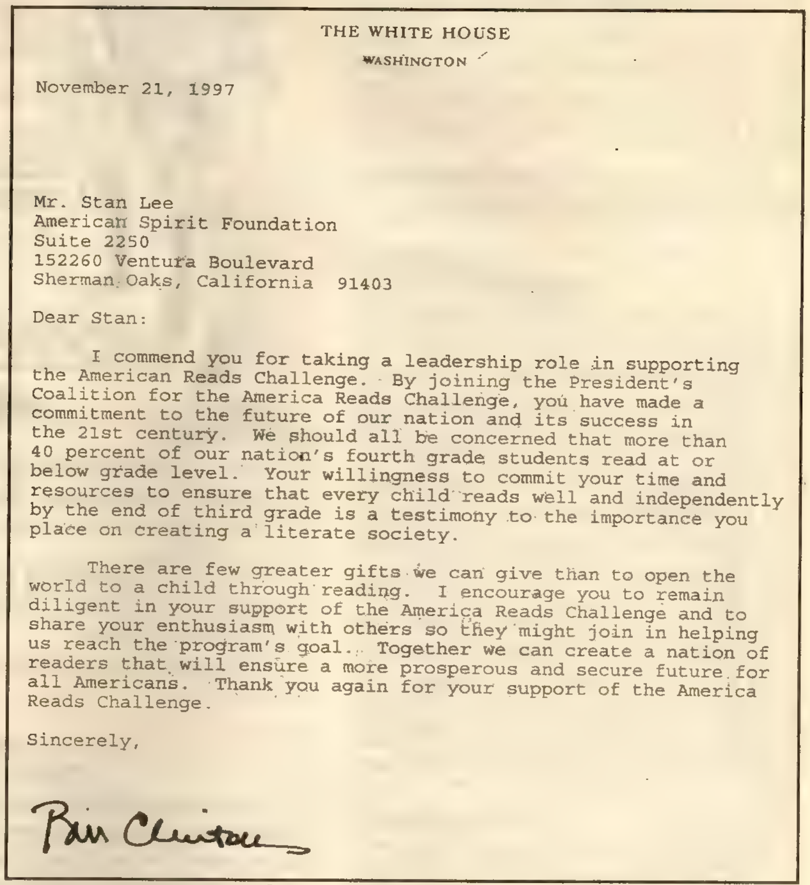
In his role as foundation chairman, Lee has also joined the President's Coalition for the America Reads Challenge, for which he has received President Clinton's commendation. The America Reads Challenge is a mentoring effort designed to encourage adults to take the time to read to kids. One project on which Lee has been working is the production of comics to be used as reading tools by parents.

American Spirit Foundation President Peter Paul said, "I've worked closely with Stan for a long time now and I know that finding innovative ways to encourage literacy is very important to him."

In its mission statement, the foundation credits Lee's leadership with revitalizing the organization. As part of its celebration of Lee's birthday, the foundation is offering animation cels and sculptures of Lee's head signed by Lee to raise funds for its programs. A Web page devoted to the organization and the fundraising effort is currently under construction at www.directnet.com/amspirit. The website includes a manifesto for the foundation, written by Lee: "Comic book writers reach an audience of millions of eager youngsters each month, many of whom read very little else. Screenwriters thrill audiences young and old throughout the world with their gripping, suspenseful motion picture scripts. Imagine if they were the ones to revise and restructure much of today's educational curricula."

A coalition of Internet leaders has formed to declare Jan. 19 Stan Lee Day in recognition of his efforts. *The Hollywood Reporter* is also scheduled to release a special issue devoted to Lee on that date.

Anyone interested in finding out more about the Foundation can contact Paul by writing him at 15260 Ventura Blvd., Suite 2260, Sherman Oaks, CA 91403, or by calling him at (818) 382-6520.



THE WHITE HOUSE
WASHINGTON

November 21, 1997

Mr. Stan Lee
American Spirit Foundation
Suite 2250
152260 Ventura Boulevard
Sherman Oaks, California 91403

Dear Stan:

I commend you for taking a leadership role in supporting the American Reads Challenge. By joining the President's Coalition for the America Reads Challenge, you have made a commitment to the future of our nation and its success in the 21st century. We should all be concerned that more than 40 percent of our nation's fourth grade students read at or below grade level. Your willingness to commit your time and resources to ensure that every child reads well and independently by the end of third grade is a testimony to the importance you place on creating a literate society.

There are few greater gifts we can give than to open the world to a child through reading. I encourage you to remain diligent in your support of the America Reads Challenge and to share your enthusiasm with others so they might join in helping us reach the program's goal. Together we can create a nation of readers that will ensure a more prosperous and secure future for all Americans. Thank you again for your support of the America Reads Challenge.

Sincerely,

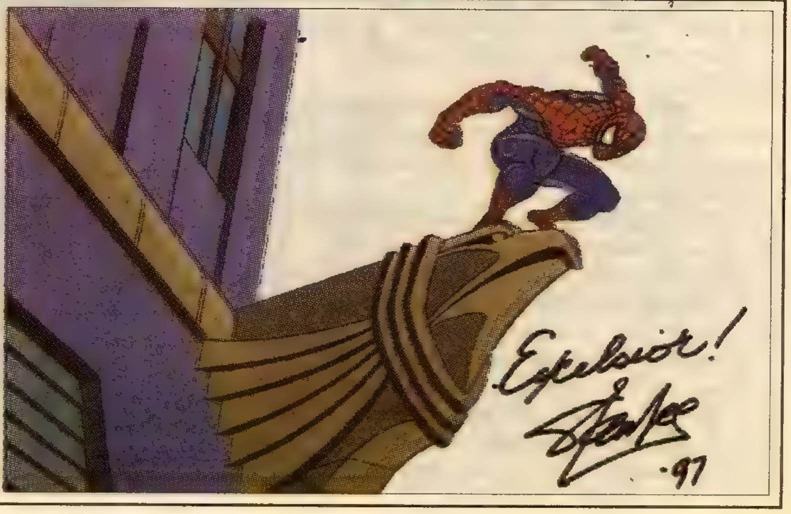
Bill Clinton

*Stan's work with the Foundation has received the notice of three presidents, including **Bill Clinton** (above) and **Ronald Reagan** (below).*

Stan Lee has taken an active role in the American Spirit Foundation's fund-raising activities.

At left, Stan models his "life mask" made from his head. Copies are available in bronzini (a cold-cast bronze) from the Foundation for $500 each.

Signed promotional cels (right) are offered by the Foundation on its website (www.directnet.com/amspirit) for $60.



1,000,000 COMIX

184 N. Main Street,
Champlain, NY 12919 USA
Phone: (514) 630-3923/4518 • Fax: (514) 697-3901
http://www.cam.org/~omc

ABBREVIATION CODES

a=art work; ad=arrival date; app=approximately; ar=amateur restoration; *=better; bc=back cvr; bot=bottom; c=coverless; ca=chewed area; cc=corner crease; cco=corner chipout; coc=coupon clip-out; cd=comic not attached to cvr; cf=centerfold co=chip-out; cs=color scrape; csm=color scuff mark; cvc=cvr split along spine into two separate pieces; cvr=cover; es=extra staples; ext=extensive; fc=front cvr, fcs=file copy stamp; fx=foxing(a sort of oxidative yellowing); h=hole; i=initials; l=lobse; lp=loose page; lb=looks better; lt=light; lot=group price; m=missing; modr=moder restoration; mr=micro restoration (almost insignificant.) na=name; nms=name stamp; ns=new staples; n=no; o=overlap; oc=off cut/center; o/w=otherwise; p=pen; pc=photo cvr; pac=painted cvr; ph=punch hole; pih=pin hole; po=piece out; pt=pentaps; r=restored; rc= rounded corner; r=roll; rs=rusted staple; sc=subscrip. crease; sct=small color touch; se=shaded edge; sg=shading; slt=slight; sml=small; sp=spine; s store stamp; stn=stain; st=staple; tas=torn through at staple; tp=tape; tts=totally taped spine; tr=tear; wd=water damage; wp=white pages; wr=water ring; ws=water stain; ww=water wrinkle; cdn=Canadian; GD or G =Good; VG=Very Good; F=Fine; VF=Very Fine; NM=Near Mint; obo=or best offer; pl=printers line.

POSTAGE CHART

# comics ordered	S&H/ insurance	OVERSEAS airmail
1-8	$3.00	$19.00
9-20	6.00	30.00
21-40	12.00	45.00

CBG Customer Service Award 1996

CBG Customer Service Award 1997

$2,500, 000 Golden, Silver inventory for sale.

ATTENTION dealers, investors, A non-reproducible lot probably the best Marvel and Golden Age inventory in the world Including 2,000 plus comic boxes of which at least 300 boxes include mostly 10 cent (and 12 cent) books. Obviously this includes nearly every valuable Golden and Silver Age title including all mainline DC titles from Action 1 up Marvels are in multiples from 10-50 of each and every title from 1960 up Value is in excess of $2 500 000 00 We are looking for a reasonable offer over $500 000 00 This is truly an incredible non reproducible inventory including most key rare Golden and Silver Age books in high low and middle grade The vast range and quality of the material (ex Action 1 up, etc) is what makes this a once-in-a-lifetime opportunity that should be explored by those financially able. We will consider selling by lots if no major deal is forthcoming.

INSTANT STORE plus stock $10,000!!

Instant store; our 15 years of experience in design. Plexiglas shelving able to display 150 titles. 10, 000 back issues. Large runs of Silver Age titles to present. Retail value of inventory no less than $25,000.00. Custom computer cash inventory program by 1,000,000 Comix. Computers, labels, boards, bags, gaming, cards, t-shirts, etc. Obviously worth in excess of $50,000.00. Our start-up price (including lease negotiation) $10,000.00 (plus shipping). Of course you can add any amount of keys you need to make your setup as killer as you want.

MORE LOVE COMICS

More love type comics. This collection included many multiples. The person who owned a convienience store, kept 1 or 2 copies of many titles in the 1950's instead of returning them. A few weeks ago we ran part 1 of the collection. Here this week you will find a full version of the collection, minus the ones sold a few weeks back. Romance comics are just now beginning to be appreciated, and are generally very undervalued. The response we received from our last ad of 1950's love comics was unprecedented, and resulted in many of the lower grade copies selling out. All love comics listed below are in stock, and are the balance of a great one owner collection.

Take 30% off all love comics. (50% off all orders over $75.00)

You can buy this entire love comics inventory valued at $6,000.00 for $3,600.00 (about 170 new additions).

LOVE COMICS

A neat collection of "Love" type comics, mostly 1950's, lots of good girl art, etc. (Includes 10 cent cvr price and up, Good Girl art...)

ALL TRUE ROMANCE
(Ajax, 1951)
11 GD/VG 5.00
23 F- 10.00
29 VG/F 5.00

BOY LOVES GIRL
(Lev Gleason, 1952)
57 VG 10.00

BOY MEETS GIRL
(Lev Gleason, 1950)
1 cdn VG 25.00
12 F 15.00
13, 19 VG 10.00

BRIDES IN LOVE
(Charlton, 1956)
4 VG- 4.00
4 F+ 9.00

BRIDES ROMANCES
(Quality, 1953)
3, 6 VG 10.00
10 VG/F 15.00

BRIDE'S SECRETS
(Ajax, 1954)
10 GD- 5.00
13 VG/VG+ 14.00
15 VG/VG+ 14.00

CAMPUS COMICS
(1949, Atlas)
7 scarce cdn atlas Vg 20.00

CAREER GIRL ROMANCES (Charlton, 1964)
49, 50, 51, 63, 65 avg F or* 5.00

CINDERELLA LOVE
(Ziff davis, 1950)
9 sml pofc o/w VG; lenstler art. Photo cvr 18.00

COMPLETE LOVE MAGAZINE (Ace, 1951)
V26 #2 F- classic good girl cvr 20.00
V26 #3 fa 5.00
V26 #5 F- 25.00
v28 #2, v29 #5 VG photo cvr 18.00
V28 #2 po 2.00
V30 #3 (#178) F/VF 25.00
v32 #2 GD 5.00

CYNTHIA DOYLE, NURSE IN LOVE
(Charlton, 1962)
66 VF/NM 9.00

DARING CONFESSIONS
(Youthful, 1952)
5 photo/line cvr; rs, F/VF 25.00

DEAR LONELY HEART
(Artful, 1951)
4 GD+ 9.00
5 VG/F 15.00

DEAR LONELY HEARTS
(Comic Media, 1953)
1 F 20.00
4(2) VG 10.00
5 VG/F 15.00

7, 8 VG 10.00

DIARY LOVES
(Quality, 1949)
16 GD photo cvr 10.00

DR. ANTHONY KING THE LOVE DOCTOR (Harvey)
1 cdn VG/F 30.00

EXOTIC ROMANCES
(Quality, 1955)
26 lt edbc o/w Vg baker art 19.00

FALLING IN LOVE
(DC, 1955)
11 F+ 35.00
23 VG 12.00
104, VG-6.00
137 VF- 10.00

FIRST KISS
(Charlton, 1957)
2 VG 8.00
17 F 12.00
40 VG 6.00

FIRST LOVE ILLUSTRATED (Harvey, 1949)
73, 80. VG/F 12.00

FIRST ROMANCE MAGAZINE (Harvey, 1949)
17 1/2" pofc o/w VG 15.00
34, 52(2) avg VG 9.00

FLAMING LOVE
(Quality, 1949)
1 mc o/w F 55.00

GIANT COMICS
(Charlton, 1957)
2 "96pgs of romance", photo bc, F 45.00

GIRL CONFESSIONS
(Atlas, 1952)
22, 26(2) VG/F hartley cvr 10.00
22, F 15.00

GIRLS IN LOVE
(Quality, 1955)
51 GD+ 8.00
57 baker cvr/a F- 20.00
57 VF- 35.00

GIRLS' LOVE STORIES
(DC, 1949)
19 l cf, nafc, o/w VG/F 35.00
21, nafc o/w F lanstler art 25.00
22 sml pnmk o/w VF- 45.00
23, vg 18.00
35 tas o/w F- 22.00
36 GD 8.00
62 GD 7.00
82 GD, 129 VG 5.00

GIRLS' ROMANCES
(DC, 1950)
46(2) cdn VF- 80.00
17 VG 27.00
32, 37 avg VG 16.00
43 VF 40.00
51 VF 28.00
52 VG 10.00
64 VG/F 13.00
67 F- 15.00
69, 71 VG 10.00
70 VG/F 13.00
87 tas o/w VF 20.00
87 VG- 8.00

G. I. SWEETHEARTS
(Quality, 1953)
41 F/VF 20.00

G. I. WAR BRIDES
(Superior, 1954)
4 cdn fa/GD 4.00

GLAMOROUS ROMANCES (Ace, 1949)
all classic photo cvr
52 VG- 10.00
60 63 avg VG 10.00
61 fx o/w VF/NM 20.00
63 VF/NM 30.00
68 cd o/w VG 7.00
71 nafc F+ 13.00
71 VF 24.00
82 sprl F 12.00
82 VG 8.00

HEART THROBS
(Quality, 1949)
(many have Bakerish art)
9 Jane Russell photo cvr; lt sprl o/w VF 40.00
12 VF/NM 25.00
22 VF/NM 35.00
24; cd o/w VG 5.00
36 pnmks VG/F 13.00
40 lt wd o/w VG 7.00
41 m 1/2 fc po 1.00
42 F- 14.00
48 VG/F 2nd DC issue 30.00
50 cofc o/w VG 15.00
58 VG/F 30.00
60 VG 22.00
61 VG- 15.00

HI-SCHOOL ROMANCE
(Harvey, 1949)
51 VG 6.00
59 VG/F 8.00
61 cofc o/w F+ 10.00
62 F 9.00
63, 73 F- 8.00
63, 65 VG/F 8.00

HOLLYWOOD ROMANCES (Charlton, 1966)
49, 52(x2), 54 VG or* 4.00

IDEAL ROMANCE (Key Publication, 1954)
5 man kissing woman's chest cvr VG+ 9.00

I LOVE YOU
(Charlton, 1955)
8 GD 4.00
11 fx F 7.00
12, 15, 19 VG/F 6.00
14 F/VF 12.00
44 F+ 14.00
58 VF 6.00
65, 74, 81, 87, 97, 108, 109, 113. 114, 117, 126 avg VF 3.00

INTIMATE
(Charlton, 1957)
3 VG/F 5.00

INTIMATE LOVE
(Standard, 1950)
(classic 50's photo cvr's)
5(#1) F/VF 25.00
7 cdn VG 12.00
9 VF/NM. 35.00
27 sml tp o/w VG 4.00

IT'S LOVE LOVE LOVE
(St John, 1957)
2 F 11.00

JUST MARRIED
(Charlton, 1958)
2, VG 6.00
4 VG 4.00
7 F+ 8.00

KATHY (Marvel, 1959)
4 VG/VG+ 7.00
19 VG/F 5.00
24 exz taylor cvr F 9

LIFE STORY
(Fawcett, 1949)
all have photo cvrs
v2 #7 F/VF 23.00
v2 #8, tiny cofc o/w VG 9.00
v2 #9 VG 8.00
v3 #16 GD 4.00
v3 #30 cofc o/w VG 8.00
v3 #32 ltwdbc o/w Vg 5.00

LOVE AND ROMANCE
(Charlton, 1971)
14 F 2.00

LOVE AT FIRST SIGHT
(Ace, 1949)
2, 4 VG/F photo cvrs 15.00
13, 16 F- 10.00
21 VG 7.00
24 F/F+ 10.00
39 i)GD/VG 4.00 ii)VG/F 5.00 iii)F 6.00

LOVE CONFESSIONS
(Quality, 1949) all photo cvr
11, cofc o/w F so VG 9.00
21 F 9.00
31 mc bc o/w F 9.00
33 fx o/w F 9.00
39 matt baker art F 18.00
44 GD/VG 5.00
45 baker cvr/a GD 4.00
48 VG 6.00
50 mod wd GD 3.00
51 VG/F 9.00

LOVE DIARY
(Our Publishing, 1949)
2 GD 10.00
45 lt stn bc o/w VG/F 8.00

LOVE DIARY
(Charlton, 1958)
8 GD/VG 6.00
13 F/VF 10.00
29, 38, 46, 59, avg VF 6.00
62 VG 2.00
68, 70 73, 99 all F or* 1.00

LOVE EXPERIENCES
(Ace, 1949)
17(nafc), 21 VG 6.00
30, 33 avg GD 3.00
34 F/VF 8.00
nn cdn VG 5.00

LOVE LETTERS
(Quality, 1949)
27 VF 20.00
44, 48 avg VG/F (?baker) 15.00
51 baker cvr GD+ 20.00
51 cobc, o/w VG 14.00
51 F 20.00

LOVELORN (ACG, 1949)
1 cdn no number VG 20.00
39 F+ 15.00
102 3" trsp, fc o/w VG 4.00

LOVE PROBLEMS & ADVICE ILLUSTRATED
(Harvey, 1949)
21 VF 18.00
44 VF 14.00

LOVE ROMANCES
(Atlas, 1949)
23, VG 10.00
26 F- 11.00
39 VF 24.00
67 VF 18.00
73 F- 9.00
74 F/VF 15.00
75 VF/NM matt baker art 30.00
76 1"cc o/w VF 20.00
90 VG 8.00

LOVERS (Atlas, 1949)
45 (x2) VG 8.00
46 Gd 4.00
46 VG/F 10.00
46 VG 8.00
50 F 12.00
56 nafc o/w F 9.00
60 VG/F 10.00
66 Gd 4.00
68 VF 16.00
83 fa 3.00

84 VG 8.00

LOVERS' LANE
(Lev Gleason, 1949)
9 cdn VG- 7.00
22 cdn VG 5.00
24 cofc o/w F 12.00
34 VG- 5.00

LOVE SECRETS
(Quality, 1953)
33 sml pnmk o/w F 11.00
54 VG 7.00
56 baker cvr/a VG/F 15.50

LOVE TALES
(Marvel, 1949)
57 1/8"trsp o/w F+ 14.00
61 VG 5.00
62 VF+ 14.00
75 sml cc o/w VF 10.00

MISS AMERICA MAGAZINE (Marvel, 1944)
V5 #3 VG- 10.00
V7 #4, F- 10.00
17 cdn VG- 9.00
V7 #27 VG/F 9.00
V7 nn(nov 1952)scarce VG/F 12.00
52 lt sprl o/w Vg/F 10.00
77 Vg 8.00
81 VG/F 10.00
82, 83 89 92 avg F or* 14.00

MODELING WITH MILLIE (Marvel)
34 Gd 4.00
52 Vg 8.00

MY LITTLE MARGIE
21 F- 11.00

MY LITTLE MARGIE'S BOY FRIENDS
(Charlton, 1955)
7 cd o/w VG 5.00
7 F 13.00

MY LOVE STORY
(Atlas, 1956)
6 VG/F 10.00
8 F- 11.00

MY ONLY LOVE
(Charlton, 1975)
1 VF/NM 3.00
3 F toth art 2.00

MY OWN ROMANCE
(Marvel, 1949)
26 VG/F 11.00
31, 39 VG/F 11.00
33 F/VF 20.00
46, 47, 53, 59 avg F- 12.00
61 1/4"lt stn o/w VG/F 6.00
61 i)VG 6.00 ii)F 9.00
67 VG/F 8.00

MY PERSONAL PROBLEM (Ajax, 1955)
1 1"pobc o/w VG. 11.00

MY ROMANCE
(Marvel, 1948)
3 VG 12.00

MY ROMANTIC ADVENTURES (ACG 1956)
56 vg/f 5.00
81 VG 8.00
126 sml cc o/w VF 15.00

MY SECRET LIFE
(Charlton, 1957)
21, 38 GD+ 3.00
27 VG+ 5.00

NURSE BETSY CRANE
(Chl, 1961)
19, 20 VF 4.00

PATSY & HEDY
(Marvel, 1952)
8 VG+ 18.00
13 F 21.00
26 1"trsp o/w VG 9.00
42, 43 56, 64, 68. 84, 90. 106-108 avg VG 5.00
65, 67, 84, 90, 106-108 F 9.00

PATSY AND HER PALS
(Marvel, 1953)
29 VF/NM 28.00

PATSY WALKER
(Marvel, 1945)
43, 48, 61, 66, 80, 81 avg VG/F 10.00
54, 66, 94 GD/VG 4.00
ANN 1 (fashion parade-scarce) i)VG 25.00 ii) F 30.00

PERFECT LOVE
(Ziff Davis, 1951)
6 F 22.00

PERSONAL LOVE (Famous Funnies, 1950)
19 F- photo cvr 15.00
31 GD 8.00

PICTORIAL ROMANCES
(St John, 1950)
16 baker cvr/a F 30.00

POLLY PIGTAILS (Parents Magazine, 1946)
8 1/4" trsp o/w VF photo cvr 14.00

POPULAR ROMANCE
(Standard, 1949)
8 VF photo cvr-classic 25.00
17 VG 9.00

POPULAR TEEN-AGERS
(Star, 1950)
7 VG (l. b. cole cvr) 40.00
19 VG 18.00

REAL LOVE (Ace, 1949)
47 VF 18.00
57 F+ 14.00
69 VG 6.00

REAL SECRETS
(Ace 1948)
3 cdn photo cvr VG 8.00

ROMANCE STORIES OF TRUE LOVE
(Harvey, 1957)
49 VG/F 8.00
52 F+ 13.00

ROMANTIC ADVENTURES (ACG, 1949)
34 VG 8.00

ROMANTIC HEARTS
(Story, 1951)
2 sml nabc o/w VF 20.00
5(1951)F+ 20.00
6(1951)sprl incest story Vg 10.00

ROMANTIC LOVE
(Avon, 1949)
13 F+ 30.00

ROMANTIC MARRIAGE
(Ziff Davis, 1950)
spicey photo cvrs
12 mc o/w VF 25.00
14, 18 F- 18.00

ROMANTIC SECRETS
(Fawcett, 1949)
4, 6 cdn VG 15.00
20. 31 VG/F 12.00
33 VF 18.00
2nd series CHARLTON
8, 9 avg VG- 5.00
10, 11 VG/F 10.00
16 VF/NM 13.00
17 F 8.00
19, 21, 23 37 51 F or* 7.00

ROMANTIC STORY
(Fawcett, 1949)
8 cdn VG/F 12.00
14, 21, 26, 35 avg VG/F 12.00
39 68pgs VG+ scarce 15.00
114 VF/NM 2.00

ROMANTIC WESTERN
(Fawcett, 1949)
1 VG cdn 32.00

SECRET HEARTS
(DC, 1949)
10 VG/F 37.00
11 F- 33.00
17 lt stn 1", o/w F 25.00
19 VG 23.00
23 VG 20.00
32 cofc o/w VG/F so VG 15.00
38, 41 VG 15.00
46 F- 15.00
49 VG+ 16.00
55 VG 8.00
61 F 17.00
62 mc o/w F+ 15.00
93 F 7.00
128 ph bk o/w VG 2.00

SECRET LOVE (Ajax, 1957) 2nd series
1 scarce F+ 30.00
6 1"trsp o/w F 9.00
6 VG 8.00

SECRET ROMANCE
(Charlton, 1968)
6 VF/NM 30.00

SECRET ROMANCES
(Superior, 1951)
13 VG/F 10.00

SECRETS OF LOVE AND MARRIAGE
(Charlton, 1956)
2 F 6.00
4 VF/NM 15.00
7, 8 68pgs AVG VG/F 12.00
23 VG/F 3.00

SECRETS OF YOUNG BRIDES
(Charlton, 1957)
8 VF/NM 15.00
10 VF 12.00

SOAP OPERA LOVE
(Charlton, 1983)
1 negligee cvr/interracial VF/NM 3.00

STARDUST TRAIL
(Atlas, 1949)
7 scarce not in Ovst. cdn VF 40.00

STORIES OF ROMANCE
(Atlas, 1956)
11 VG baker 11.00
12 F 14.00

STRANGE CONFESSIONS
(Ziff Davis, 1952)
3 #3 on inside scarce F- 80.00 (story involves wife beating, abuse, etc)

SWEETHEART DIARY
(Fawcett, 1949)
10 F photo cvr 19.00
36 F- 7.00
37 F/VF 12.00
49 GD+ 2.00
54 F 5.00

SWEETHEARTS
(Fawcett, 1948)
70 cdn GD 5.00
78 cdn VG 10.00
99 F/VF 20.00
102 VG/F 8.00
109 VG 8.00
111 F 19.00
112 1" cc o/w VF/NM 13.00
116 VG- 7.00
Volumn 2 CHARLTON
26 sc o/w F/VF 9.00
33 GD 2.00
38 VG/F 5.00
38 F/VF 9.00
46 Jimmy Rogers story VF 18.00
83, 94 96, 121 avg F or* 3.00
89, 99, 105 avg Gd 1.00

SWEET SIXTEEN (Parents Magazine, 1946)
3 GD photo cvr 8.00
8 F/VF 35.00
11 VG- 15.00

TEEN-AGE ROMANCES
(St John, 1949)
December 1954 nn 3"trsp fa 5.00

TEEN CONFESSIONS
(Charlton, 1959)
35, 55, 58(x2), 61 F OR* 5.00
92(x2) F 3.00

TENDER LOVE STORIES
(Skywald, 1971)
1 VG 1.00

TEN-STORY LOVE
(Ace, 1951)
V30 #3 F/VF 20.00
V32 #5 1 trfc o/w VF photo cvr 14.00
V33 #1 GD+ 6.00
V33 #2 VG [illegible]
V34 #4 F- cc in photo cvr 9.00

THRILLING ROMANCES
(Standard, 1949)
10 1" pofc, trsp o/w vf 12.00

TIME FOR LOVE
(Charlton, 1966)
10, 23, 28, 36 avg VF 4.00

TOP LOVE STORIES
(Star, 1951)
3 (#1) l. b. cole cvr VG 30.00
6 l. b. cole cvr wood a F/VF 100.00

TRUE BRIDE-TO-BE ROMANCES
(Home Comics, 1956)
23 rs cd o/w VG 5.00

TRUE CONFIDENCES
(Fawcett, 1949)
2 2"cc o/w VF 30.00

TRUE LIFE ROMANCE
(Ajax, 1955)
3 F- 18.00
3 lt ws o/w VG/F 15.00

TRUE LIFE SECRETS
(Charlton, 1951)
15 rs(x2) cd o/w F 9.00

TRUE LOVE CONFESSIONS
(Premiere, 1954)
3 m 1/8th fc fa 3.00
9 F 11.00

TRUE SECRETS
(Marvel, 1950)
23 VG/F 9.00
32, 37 VG/VG 8.00

TRUE TALES OF LOVE
(Atlas, 1956)
28 VG/F 10.00
29 VG 8.00

TRUE-TO-LIFE ROMANCES (Star, 1949)
5 cdn LB Cole cvr VG/F 35.00

TRUE WAR ROMANCES
(Quality, 1952)
6 VG 9.00
7 VF 20.00
15 Vg 9.00

THRUTHFUL LOVE
(Youthful, 1950)
2 cdn VG 15.00

UNTAMED LOVE
(Quality, 1950)
1 VG/F ward cvr 50.00

VENUS (Marvel, 1948)
7 cdn F 130.00

WEDDING BELLS
(Quality, 1954)
14, VG/F 10.00
17 i)F 11.00 ii)VG 8.00
19 1/8"trsp o/w VF 25.00

WENDY PARKER
(Atlas, 1953)
5 Vg 9.00

YOUNG BRIDES
(Prize, 1952)
V1 #1 F- lt pn mks fc, s&k a 65.00
V1 #5 pn mks 1st pg s&k a o/w VG/F 29.00

YOUNG LOVE
(Prize, 1949)
9 cdn VG/F s&k a 20.00
35 F- 19.00
36 VG 20.00
39 VG 14.00
43 VF 22.00
45, 54 VG/F 10.00
72 tas o/w VF 8.00
V3 #6, V6 #3 avf VF/NM 9.00
v5 #4 cd o/w F 4.00
42, 62, 75, 78(avg VG 3.00
78 F 4.00

YOUNG ROMANCE
(Prize, 1947)
61 VF- 50.00
86 F 20.00
v11 #3 F/VF 10.00
v11 #5 F/VF s&k 30.00

YOUTHFUL ROMANCES
(Pix-Parade, 1949)
4 cdn F lichenstein like cvr 27.00
11 VG/F classic "headlight cvr" 20.00

v5 #4 cd o/w F 4.00
42, 62 75, 78(avg VG 3.00
78 F 4.00

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11 VG 140.00
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17 F 220.00
17 F 250.00
17 3 cc o/w F 200.00
18 VG 90.00
18 sc o/w F 100.00
18 F 140.00
18 F/VF 250.00
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19 VG/VG+ 90.00
19 sc o/w VF 150.00
19 VF/NM 300.00
20 m ad pg o/w F 100.00
20 VG(2) 85.00
21 VG/VG+ 75.00
21 F- 110.00
21 VG/F 100.00
22 sc o/w F 60.00
22 F 100.00
23 VG 80.00
23 VG/F 110.00
23 F 160.00
23 VF/NM 320.00
23 sc o/w VF 210.00
23 F 160.00
24 sc o/w F 70.00
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25 VF 230.00
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28 cofc o/w VG 80.00
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29 VF/NM 160.00
30 VG (2) 45.00
30 F/VF 110.00
31 GD/VG 29.00
31 VG 40.00
31 VF 120.00
32 GD 19.00
32 F 60.00
32 VF 120.00
33 mc F 60.00
33 mc VF/NM 90.00
34 a)VF 130.00 b)F/VF 75.00 c)VG 40.00 d)VG/F 48.00
35 a)VG/F 45.00 b)1/4 cc o/w VF 90.00 c)F/VF 80.00 d)VF/NM 145.00
36 a)F/F+ 70.00 b)VF 110.00 c)VF/NM 120.00
37 a) F(2) 60.00 b)VG/F 48.00 c)VG(1"pobc) 25.00 d)fa 12.00
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39 a)VG- 60.00 b)VG 70.00 c)F/VF 150.00
40 a)VG 80.00 b) VG/F 100.00 c)1/8"trfc o/w VF 250.00
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42 a)F/VF 85.00 c)1/2"pobc o/w VG 25.00 d)GD 17.00
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52 a)VF/NM 65.00 b)VG-. 17.00
53 a)VF/NM 65.00 b)F 30.00 c) VG/F 22.00
54 a)VG- 15.00 b)GD- 7.00
55 a)F 30.00(2) b)lt 2"wsbc o/w VF so VG- 14.00
56 a)VF/NM 65.00(3) b)VF 55.00 c)F/F+ 45.00
57 a)VF/NM 65.00 b)VG/F 25.00
58 a)VF/NM 65.00(2) b)VG/F 25.00
59 a)VF/NM 65.00(2) b)F-(ad) 27.00
60 a)Gd+ (sc) 12.00 b)F/VF 38.00
61 a)VG 14.00 b)F- 20.00 c)1"cc o/w VF/NM 39.00 d)VF/NM (2) 65.00
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64, 65(2ea), 68-71 VF/NM 48.00
64, 66 VG/F 17.00
66 a)F 24.00 b) VG 15.00
67, 70 VG 14.00
67 1"x2"wsbc o/w VG 12.00
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70 VG 14.00
71 1/4"cc F/VF 32.00
73 a)F 20.00 b)F/VF 32.00 c)2"cc o/w VG+ 17.00 d)VG- 13.00
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77 VG/F 15.00
78, 82 VF/NM 40.00
79 a)VG/F 15.00 b)F 17.00
80 86 F 17.00
81 1/4"pofc o/w F+ 16.00
82 F/VF 30.00
82, 84, 85(2) 88 VG 12.00
84(2), 90 VG/F 18.00
88, 89 VF 37.00
90 tas x 2 VG 8.00
91, 94, 95 VF/NM 40.00
92 94 VG/F [illegible]
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100 a)fine VF NM 1[illegible]0.00 b)GD 24.00
102 VF/NM [illegible]

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2 a)VG 150.00 b)VG/F 200.00 c) F+ 400.00
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5 VG- 55.00
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6 7 VG- 40.00
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6 1 tfc G 20.00
6. 7 VG 48.00
6 GD+ 30.00
7 VG/VG+ 60.00
8 fa/G 18.00
9 1 ws bc o/w F 50.00
9 VG- 15 F 45.00
9 VG+ 60.00
10 VF 130.00
10 penmks fc o/w VG- 20.00
11 VF/NM 170.00
11 VF 150.00
11 GD 25.00
12 16 VF/NM 110.00
12 VG 28.00
12(x2) 13 F 43.00
13 G/VG 21.00
14 VG/F 37.00
15 VG 28.00
15 16 GD- 14.00
16 VG+ 45.00
16 fa/G. 20 VG- 13.00
17 22 VF/NM 65.00
17(x2) G/G+ 15.00
17 fa/G, 19 VG bh 8.00
17 F 33.00
17 18 G/VG 17.00
18(x2) VG/F 26.00
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20 VG/F 18.00
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105 VG- (2' tp) 11.00
105. 106(x2) VG 12.00
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111 GD 9.50
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113 VF 50.00
113 F- 25.00
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115, 116 VF/NM 22.00
115, 116 VF 16.00
115 G/VG 5.00
116 GD 3.50
117 VG- 10.00
118, 119 VG- 6.00
118 1"tpsp o/w VF 9.00
121(x2) 122, 123, 125, 129, 130, 135, 137-139 VG 3.50
122, 129 VG- 3.00
124, 129 VF 8.00
124, 129, 130, 131, 133, 134(x2), 136, 137, 139 VG+ 4.00
127 GD- wd 1.00
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7 VG 160.00
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8 GD 78.00
8 F/VF 450.00
8 mr ad o/w VF 600.00
8 VG 160.00
9 VG- 150.00
10 mr o/w VF 600.00
10 VG- 140.00
13 F 155.00
13 mr o/w VF 450.00
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14 fa 28.00
15 F 114.00
15 VG/F 100.00
15 mr o/w VF 230.00
15 FA 25.00
16 VG 80.00
16 mc o/w VF/NM 250.00
17 F 114.00
18 VG/F 100.00
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20 F- 110.00
21 VG 52.00
22 VG 34.00
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23 GD+ 28.00
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24 F 51.00
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24 sml cr o/w VF 90.00
25 VG/F 120.00
26 F 133.00
27 F- 55.00
28 VG 58.00
29 VG 26.00
29 VF 90.00
29 fa 10.00
31 VG/F 29.00
31 bh o/w VG 14.00
31 cc o/w VF 85.00
32 fa nbc 9.00
32 F+ 55.00
33 VG/F 30.00
33 F+ 70.00
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34 VG 23.00
35 VF 80.00
35 lt stn VG 22.00
35 GD 11.50
36 F 30.00
36 VF 75.00
36 F 40.00
37 40 VG 23.00
37 38 GD/GD [illegible]
38 G/VG 17.00
39 fa 6.00
40 G/VG icf 15.00
41-43, 45-47 VF/NM 55.00
44 VG 16.00
42 F 23.00
43 F/VF 35.00
46 VG 16.00
46. 47 VG/F 20.00
48 F 250.00
48 fa/G 70.00
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51 F 19.00
51 penmks bc o/w VG 10.00
52 VG 26.00
52 fa/G wdfc 9.00
53 G/VG 17.00
54 VF- 40.00
54 VG/F 17.00
55 F 30.00
56. 59 60 VF/NM file 60.00
57 G 7.00
59 F/VF 45.00
60 F- 24.00
61 62 65 68-70 VF/NM 40.00
61 65 VG+ 14.00
62 lt penmks bx o/w VG/F 9.00
61 63 VG 12.00
64 F 15.00
65 VG/F 14.00
69 VG 11.50
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66 3 ocfc o/w VG/F 26.00
66 G/VG 18.00
67 VG+ 38.00
70 1/6' trfc o/w F 16.00
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96 G 17.00
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100 G 16.00
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103 VG- 19.00
104 rfc o/w VG- 12.00
108 GD 11.00
108 VG- adfc 20.00
111 GD 9.00
112 VG- 45.00
113 3"ccfc o/w VG 13.00
115 VG- 22.00
117 GD- 8.00
119 coc last pg o/w VG- 9.00
120, 122 GD 9.00
121 fa 4.50
121 nafc, 123 VG- 16.00
123 1/4 trsp o/w VF 28.00
124 1/2' trsp o/w VG/F 19.00
124 VF/NM 65.00
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NICK FURY AGENT OF SHIELD
3-5; 15 VF/NM 35.00

SUB-MARINER
1 1/2" trfc o/w VF/NM 100.00
2 VG/F 18.00
3 VG 3" ccbc 10.00
3 lt tpsp o/w VG/F 8.00
4 VG 3" ccfc 10.00
4 5(x2) VG 9.00
6 VG/F; 7 VG+ 1" ccfc 12.00
6 ssfc o/w VG 8.00
7 lt penmk fc o/w VG 8.00
8 G/VG 7.00
8 fa/G; 18-20 VG, 37 F 3.50
9 mod wdbk o/w VG/F 11 VG- 5.00
12, 15 G/VG 4.50
13 GD; 16, 17, 19 VG-; 22, 24 30, 33, 38 VG/F; 40 VG 3.00
14 VG 11.00
15 VG 6.00
19 GD; 21, 23, 29, 36 G/VG 2.00
25, 26, 28-30, 32, 33, 38, 39 VG 2.50
27 GD; 57 G/VG 1.50
31 1/8" ccfc o/w VF/NM 7.00
34 VG 5.00
35 VG/F 6.00
41(x2), 42, 43, 54, 68 VG or* 2.00
44 lt fdc, bc o/w VF 3.00
48, 64, 67 GD 1.00
Spec #1 VG 2.00 VG(x2) 2.50

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(Ajax, 1957)
4 VG/F 29.00

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(Superior, 1951)
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(Fawcett, 1952)
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53 F Ditko 25.00
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(Marvel, 1959)
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13, 18 VG- 54.00
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20 1/4"trsp o/w VG 48.00
21 VG/VG+ scratch mark fc 42.00
22 VG/VG+ 48.00
22 fa 15.00
25 VG+ 53.00
25 fa 20.00
28 G/VG stonemen prototype 32.00
31 G/VG 45.00
32 mod mc o/w VG 50.00
33 a) nabc VG+ 50.00 b) sml i fc o/w G/VG 30.00 c) 33 2' cc VG- 36.00
34 37 G/VG 30.00
34 VG/F(x2) 45.00
35 a)GD/VG 30.00 b)(lt sc) o/w VG+ watcher prototype 45.00 c)F 60.00
38 2"lt wd G 20.00

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3 sml trfc o/w VG/F 140.00
4 F+ 250.00
5 GD+ 80.00
6 GD- 45.00
7 mc o/w F 175.00
8 F- 140.00
9 cc o/w F+ 170.00
10 VG 100.00
11 tfsp, 1"pofc o/w F so GD+ 49.00
12 VG- 80.00
13 F- 100.00
14 VG 80.00
15 F- 150.00
16 2' pofc fa 20.00
17 VF/NM 220.00
18 4 cc o/w VG/F 100.00
19 GD/VG 60.00
20 sc, sml pofc GD+ 40.00
22 VG/VG+ 70.00
23 VG 50.00
25 VG/F 65.00
26 GD 30.00
28 GD 30.00
29 F- 75.00
30 sml nafc F- 65.00
34 ccbc o/w GD 20.00

TWILIGHT ZONE
(Gold Key, 1962)
1 VG 40.00
3, 4 lt wd o/w VG/F 10.00
6 VG 10.00
6 1"cc o/w VF (so VG+) 10.00
7 1/8"cc o/w VF+ 25.00
7 VG 8.00
8 2"cc o/w VG 7.00
8, 9 G 4.00
9, 11 G/VG 6.00
9, 11 F 12.00
13 1/2"[illegible] o/w F- 10.00
14 G 3.00
14 fa 1.50
15, 50 fa/G 2.00
16, 17, 23, 24, 27, 29, 32(x2), 34(x2), 37, 48, 52(2), 59, 61, 66, 72, 79 82 avg F 9.00
17, 22, 31, 36, 45, 53(x2), 56, 58, 60, 62 64, 66(x2), 68, 71, 74(x2) avg F+ 14.00

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(Gold Key, 1968)
1 VG+ 10.00
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3, 4(x3), 5(x2), 6, 7(x3), 8, 9(x3), 10, 11, 13(x2) VG+ or* 5.00
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1 VG/F 50.00
3 1/4"trsp, 1"tpfc o/w F+ (so G+) 13.00
3 sg VG+ 25.00
12 VG+ 15.00
24 27 34, 37, 39, 40, 53 GD 4.00
26 VG 8.00
27, 28(x2), 29, 30, 32(x2) 33. 38, 39, 41 43-45, 48(x3) 53, 54 VG 8.00
29-33, 35(2), 37 39-41, 46, 48 VG/F 10.00
29, 41 45 47 VF 22.00
30, 40. 41, 42, 44 fa 2.00
33, 36. 39 44 F/VF 16.00
33, 34, 37 39, 43 F 12.00
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56 VG 6.00

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(1938)
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206 1"trsp o/w G/VG 40.00
219(lt ws bc) o/w VG- 50.00
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229 a)G/VG 37.00 b)F- 60.00
230 a)fa/Gd 20.00 b)nabc GD/VG 37.00 c)VG- 40.00 d)VG 50.00
231, 237 GD 25.00
232 VG 50.00
238, 241, G/VG 37.00
234(nms) VG/VG+ 65.00
236(1"lt wsbc); 238, 239(2ea); 241 VG 45.00
237 F 70.00
241 fa; 255GD 15.00
241(2)-245VG; 251VG/F 50.00
249, 252, 258 VG 38.00
251 VG/F 1/8"trsp 42.00
252VG-; 252 259(2), GD+/VG- 35.00
254, 258 VG, 277 F, 40.00
256 (nabc)VG- Kirby 150.00
257(2), 258 GD; 261-263(2)VG- 18.00
259 GD+, 261 1 pnmk VG+; 27' GD- 25.00
260 G+ (1st SA org Aquaman 90.00
261 VG/F 33.00
261-263(3ea) 265(x4) 266(2) (tas) 268(3), 270(x2) 273(2) VG 23.00
262, 263 264(2)-266 G 13.00
262(2) 265 (1'pobc) 268(x2) 272GD+/VG- 20.00
267 a)GD- 95.00 b)1'pobc o/w VG 100.00
271 a)org author F/F+ 130.00 b)l cf GD 25.00 c)VG 56.00 d)VG- 45.00
275 283VG. 45.00
272-274, 276. 279(x3)VG 22.00
272, 284, 287, 288 F or* 35.00
273, 277(2) 284 G/VG 13.00
274(2) VG/F 26.00
275 a)VG- 40.00 b)(x3)GD 23.00
276, 277, 279, 280(x2) GD 11.00
276, 281, 289(nabc) VG/VG+ 25.00
276(x4) 277 (sc), 279(2)-281 (x2ea); 287, VG-/VG 20.00 ea
276VF 85.00
277 280 289(x3) 292 295 fa/fa+/G 8.00
278 281 VG/F 25.00
281 a)GD/VG 16.00 b)VF/NM 70.00
282 sml nabc o/w VG 42.00
283 VG r 44.00
283(x3)(5'trsp)or(ext pnmks)fa 10.00ea
283fa- 285fa/GD 291(x2) 295 298 GD/VG 12.00
287(x2)-289 GD- 298GD 301fa 8.00
284 fa 5.00
284(x2) 287(x3) 288. 292 297 VG 19.00
285 (x2)fa/G ext pnmks fc 13.00
283(cd)285 286(x4 G-/GD 287(x2) 288(x3)VG- 289 G+ 15.00
285(x2)fa/Gd; 326 328 VG/F 353 VG- 13.00
286 GD+ 20.00
287 VG/F 293 1/4"cofc o/w VG 25.00
288(nafc)VG/F, 290(cd) 301GD 16.00
289 a)GD 11.00 b)VG- 18.00
290 a)2tpsp o/w VG 25.00 b)VG/VG+ mc 45.00
291 a)VG- 15.00 b)VF/NM 55.00
292 a)F-(x2) 20.00
293 F- 40.00
294 a)fa/Gd 10.00 b)VG/VG+ 35.00
295 VG 16.00
296 a)VG-(x2) 14.00 b)F- 20.00 c) VF/NM 55.00
297 a)VG- 14.00 b) VG/F 20.00
298 a)GD- 5.00 b)cofc o/w VF/NM 30.00
299 a)VG- 15.00 b)F 28.00
300 a)cd o/w GD 25.00 b)(x2)GD 44.00 c)VG- 55.00
301 a)GD 17.00 b)VG(tas) 28.00
302 F/VF 55.00
303 2"trsp o/w VG+ 15.00
303 nbc, 313 fa 5.00
305 nbc, 402 po 3.00
308 GD 8.50
308-310 (2ea), 312(x2) (sc/nafc) VG- 15.00
309, 311, 313, 321 GD; 397VF 7.00
309(2) 311, 313 F- 20.00
310 VG; 314(2), 315, 317, 320(1 cc) VG/F 17.00
311, 317(2), 318, 319 F 23.00
312(2) 313, 315, 318, 319, 320 VG; 331, 332(2)F- 14.00
322, 325 F/VF 25.00
321, 322 fa; 396f 5.00
321 a)(1"trbk o/w F) GD 10.00 b)F- 18.00
321-341(x2ea) VG/VG+ 11.00
323-326; 329 F 17.00
326, 328 VF/NM 40.00

AQUAMAN (196[illegible])
2 F+ 120.00
2 tas VG 60.00
3. 5, 9 po/fa 7.00
3 VG/VG+ 48.00
4 cd o/w VG 25.00
5 VG- 35.00
6 VG-, 12, 15 VG 20.00
6 fa/G 10.00
6, 11, 14 GD/GD+, 16, 27 VG- 18.00
6 (1/2"cc)F- 32.00
7 VG; 14(2), 18, 20 VG/F 25.00
9 m 1/8th bc o/w VG; 11 VG- 15.00
12, 14, 15 VG 20.00
15, 16, 20, 21, 25 F/VF 45.00
17F, 41 VF/NM; 30.00
19, 21, 24, 27, 31-35; 38 VG 16.00
21(rs) 24, 26(x3). 29(x2), 31, 35, 36(x2) G 8.00
22, 25, 31, 33, GD+ 11.00
22(sprl)23, 26, 27, 30, 34 39 VG/F 20.00
25(x2), 26(tas, 28, 29, 36, 43 VG- 14.00
29, 40 F/F+ 30.00
41, 42 45, 48, 50 VG 9.00
41GD; 42(tas)VG-, 51GD- 5.00
44, 46 G+ 6.00
48 VG/F, 42 F, 54 VF 11.00
53 VG 4.00
58 GD 2.00
58, 59(x2) 62 63(x2) F 3.00
57-63VF(avg 3 of ea) 6.00

ATOM (1962)
2 a)VG 65.00 b)VG 80.00
4 (x2) F or* 60.00
3 a)GD- 25.00 b)F- 75.00
4 a)VG 40.00 b)VG/F 50.00 c)F/F+ 80.00
5 a)VG 34.00 b)F- 45.00
6 a)VG (x2) 34.00 b)VG/F 40.00
7 a)GD 30.00 b)VG- 40.00 b) VG 68.00
8-10(3ea) VG/F 40.00
8. 9 GD 16.00
9 10 (x3) VG 34.00
10 VG/F 40.00
11(x2), 14, 15(x2)fa 6.00
11, 12(x3)14VG/F; 16, 18(x2)F 26.00
12(2), 13 GD+. 14(tas) 16(17x2)- 20VG- 15.00
13-15 VG; 17, 20 VG/F 22.00
13(x4), 14(x2) GD 12.00
14(x3)VG-; 20(x2) G, 25 tas o/w VG/F 9.00
14 F- 32.00
15 G-, 16, 19, 20 G+ 10.00
16 VG 17.00
17 a)F/VF 35.00 b)VF 55.00
18-20(x2ea) VG 18.00
18 F 26.00
19 fa; 21 23 GD 7.00
21-28 avg VG/VG+ 14.00
21(x3)26(x4) 28(x2) VG- 31(32 34 x2)-35 38-42VG 12.00
21(2) 23 F 21.00
23-28 30 34 35(x2)36 (x2)37 38 F VF or* 30.00
24(2) 31 32(2) 33-35 37-43(2ea) VF/NM or* 45.00
24, 25, 28, 30, 33, 35-39(x4) VG/F 15.00
24 po/fa 2.00
26 27 32(20 36 GD 7.00
29 a)VG 36.00 b)VF- 90.00
29 tas o/w G+ 28.00
31(tas)o/w VF+, 36VG; 40 VG- 17.00
36 G/VG. 12.00
37, 38(x2), 40 GD/VG 9.00
37-41 VG- 10.00
40-45(2ea) F or* 25.00
42 fa/Gd 5.00

CHALLENGERS OF THE UNKNOWN (1958)
8 G+ 75.00
9 GD/VG 40.00
10 fa 25.00
9, 10 GD 13GD/VG. 34.00
9, 10 VG/VG+ 65.00
10GD-; 24, 26(x2), 27-30VG 20.00
11(2"cc) 14 16(tas) VG/F 55.00
11 1"tpsp)17 22VG- 25.00
12 po. 5.00
12 F-; 23 1/8"cc(x2) VF+ 50.00
12 GD; 13esG+ so GD; 20 fa 17.00
13 wdfc (so fa). 14 fa 12.00
13 15(x2, 17 18. 22VG 38.00
14 VG 46.00
16 GD 19.00
18 VG+ 35.00
19 VG 38.00
20 1 trfc. 1/4"cofc VG. 20.00
21(1/8"cofc) 40.00
23 28 30F 28.00
25, 28VG-, 29 tas o/w VG 18.00
25, 27 29G. 10.00
28, 29 VG/VG+ 31tas o/w F+ 25.00
28(x2)29fa, 33, 35 lcf. 36(x3) 39 40(x2) GD 5.00
29 VG 20.00

MYSTERY IN SPACE
(1951)
4 1/4"mc fc, 2"x1"pobc o/w VG- 65.00
14 G 44.00
16, 23 VG 82.00
17 2"trsp(x2) o/w VG- 40.00
21 VG+ 100.00
24 VG- 70.00
25 tas o/w VG- 50.00
26 VG/VG+, 29 1/4"trfc o/w F- 84.00
27, 33, 39 VG. 72.00
30 VG/F, 36 VG+ 90.00
33 1/4"cc, 1/8"cosp o/w F 90.00
33 G-, 40 G-/G 30.00
34 F 107.00
35 1/2"x1"pofc o/w VG- 35.00
36 1 cc, o/w VG+ 80.00
38, 39, 40 VG- 65.00
39 2"cc o/w VG+ (so VG)72.00
40 sc o/w G+ 50.00
41 47GD 26.00
41 VF- 150.00
42 1/2"trsp, sc o/w G+/VG- 35.00
42 1/4"trsp o/w F, 52VG/F 65.00
43, 49, 2"trsp o/w VG. 40.00
43 45 F- 75.00
44 47 50 F 79.00
44, 50 52 VG 52.00
45 VG 61 VG 45.00
46, 49 F/VF 120.00
48 lt sc o/w F, 62 F+ 75.00
48 VG- 1/2"lt ws bc 45.00
49 lt 4 cc o/w VG 42.00
49 sc o/w VG- 38.00
52GD+ 63 66VG- 30.00
53 1/4"cc(x2), few sml pnmks bc, 1/8"ws fc o/w F
53 VG 270.00
53 tas o/w VG 220.00
55GD- 56 VG-, 67, 68 VG+ 40.00
58, 59 G/VG(x2) 72 F 36.00
64, 65. 67/VG 30.00
65 1/2"trfc o/w F/VF 45.00
65 G+ 24.00
67 68 es o/w GD- 15.00
69 VG, 70 2"cc o/w VG+ 36.00
69 fa; 82, 83 GD 8.00
70, 71 VG- 29.00
71 fa/G 12.00
72 lt 3"cc o/w VG+ 24.00
72(x2) 76. 77(3), 79(2), 80 VG- 20.00
73, 74, 77(78. 80(3ea)VG 24.00
77 mod sprl o/w VG. 18.00
78 sml pnmks fc o/w VG- 17.00
79 G 11.00
81 tas o/w F(x2) 20.00
82, 83(x2), 85 VG 40.00
82 G+ 28.00
82 G- wd sp 18.50
84 VG- 35.00
84 fa 5.00
85 1"cc o/w F 55.00
85, 86 VG+ (x2) 35.00
86 VG 28.00
87 VG 25.00
88 VG, 89 tas o/w VF 20.00
89 VF 65.00
91 tas o/w F, 92 sc o/w F 25.00
91, 100 fa 5.00
91 103 a)VG/VG+ 10.00 b)F/F+16.00 c) VF/NM 28.00
100, 109 po 1.00
104-110 a)F 5.00 b) VF/NM 12.00
111-117 VF/NM (mult) 3.00

SUPERMAN (1939)
1 app F/VF offers over 25k
19 1 trsp o/w VG 280.00
20 1 trsp o/w VG 250.00
27 lt cr along sp o/w F- 285.00
29 off cut at bot o/w F/F+ 280.00
40 1/4"trfc o/w VF 500.00
42 F- 220.00
42 2"trsp/fc o/w VG/VG+ so VG- 120.00
43 VG 130.00
44 1/8' cosp o/w F/VF 300.00
44 lt sprl VG/F 160.00
45 1/16 cosp o/w F 220.00
46 mc. o/w VG/F 150.00
46 F 200.00
47 nice VG+/F 180.00
47 1"trsp o/w VG/F 160.00
48 2 sml lt ws fc o/w F- 220.00
49 sml pofc o/w VG 120.00
49 F 250.00
50 1/4 co cr o/w GD/VG 150.00
52 sml ph sp (x17) o/w F/F+ 130.00
54 1/4"pofc o/w VG/F 150.00
55 1/2' pobc o/w F- 210.00
58 tas, lt sprl VG/F 190.00
59 1/4 trbc stn o/w VF 300.00
59 lt sc o/w VG/F 140.00
61 VG/F/F scarce 500.00
67 sm. 1, 4 ca o/w F 150.00
68 2"trfc o/w VG 95.00
69 mr o/w VG 110.00
70 few mc, o/w VG/F 140.00
71 F/VF looks new 300.00
73 F/F+ 270.00
74 sml pobc, co cnr o/w VG/F 110.00m
79 VG/F 170.00
80 a)VG 110.00 b)modr, apparent VF/NM 280.00
81 a)1/8"mc x2 o/w VG/F 150.00 b)modr; apparent VF/NM 280.00
82 tas, 1/2"trsp o/w VG/F 120.00
84 sml nafc o/w F/VF 200.00
86 modr; apparent VF/NM 240.00
87 Gd 43.00
87 VG 90.00
88 VG 100.00
89 1 cc o/w F 150.00
90 1/4" trsp o/w VF- 120.00
91 sml tpsp; sml"1954"fc o/w VG/F 70.00
91 modr: apparent VF/NM 200.00
92 95 modr, apparent VF/NM 190.00
93 F 140.00m
93 F 120.00m
94 tiny pn mk o/w VG/F 100.00m
95 1/8"cocr o/w VG/VG+ 90.00m
95 sml i fc o/w F 110.00m
96 lt ws fc o/w VG 45.00m
99 1/4"trbc o/w VF/NM 255.00m
99 GD 36.00m
101 sml lt ws fc o/w VG/F 90.00m
102 , r, tas o/w F 90.00m
103 1/2"tp inside fc; o/w VG- 60.00m
103 ss x2 o/w VG/F 85.00m
106 a)1/4"trsp o/w F 85.00 b) modr; apparent VG 45.00 c)VG/F 95.00
107 a)GD/GD+ 45.00 b)modr, apparent VG/VG+ 65.00 c)VF/VF+ 200.00
108 a)se bot, o/w F 100.00 b)1/4"trsp, mc o/w F 95.00 c)modr, app. VG/F 70.00
109 a)VG/F 3' cc 80.00m b)VG/F 95.00 c)modr, apparent VF/NM 150.00
110 a)tas o/w VG/F 70.00 b)ss o/w VG/F 95.00
111 a)VG/F 90.00 b) modr apparent VF/NM 150.00
112 modr, apparent VF 120.00
113 sml mc o/w F/VF 140.00
115 a)GD+ 45.00 b)mod sc o/w VG 50.00
117 a)VG 56.00 b)modr, apparent VF/NM 140.00
118 VG- 40.00
119 modr, apparent VF/NM 150.00
120 modr, apparent VF/NM 150.00
121 modr, apparent VF 100.00
124 modr, apparent VF/NM 130.00
124 G+ 36.00
125 a)modr, apparent VG 40.00
126 a)GD/VG 36.00 b)VG- 40.00 c)ad F- 65.00 d)modr apparent F 50.00
127 sc VG 40.00m
127 a)GD- 20.00m b)1/8"trcr o/w F- 60.00 d)modr, rtls fc, app F/VF 70.00
128 a)VG- 40.00 b)VG 48.00 c)modr, rtls fc apparent VG 35.00
129 a)GD/VG 36.00 b)VG/F 58.00 c)modr apparent VF/NM 120.00
130 a) VG- 40.00 b)sc o/w F 60.00 c)modr, apparent VF/NM 120.00
131 a)VG/F 48.00 b)modr, apparent VF 80.00
132 a)VG 38.00 b)VG/F 50.00 c)VF 120.00 modr, app. VF/NM 90.00
133 a) GD 20.00 b)modr apparent VF/NM 90.00
132-134(132 x 3) VG 38.00m
133, 141 147 148 fa 10.00m
133 sc o/w F so VG 38.00
134 a)nafc. lt wd. VG- 30.00 b)modr apparent VG/F 40.00
135 a)VG/F 48.00 b)modr, apparent VG/F 40.00
136 a)VG- 35.00 b)VG 38.00 c)sml wsbc(x2) o/w F- 40.00 d)modr, app. F 30.00
136 1 5"pobc/fc o/w VG (so G-) 15.00m
137 a)nabc VG 38.00 b)1/8"cosp o/w VG/F 55.00 c)modr app VG/F 40.00
138 a)fa 6"trsp 9.00 b)GD/VG 27.00 c)VG x2)38.00 d)modr, app. VF/NM 90.00
139 a) GD 20.00 b)VG 38.00 c)modr, apparent VG/F 45.00
140 a)GD 21.00 b)VG 35.00 c)F/VF 90.00m
141 a)GD-, 13.00 b)F-42.00 c)modr app. VF/NM 80.00
142 a)lt wdfc VG- 25.00 b)VG/F 38.00 c)modr app. VF/NM 80.00
143 a)GD/VG 21.00 b)VG(x3) 30.00 c)modr, app. VF/NM 80.00
144 a)tas o/w VG 28.00 b)GD/VG(sc) 27.00 c)VG 30.00 d)modr, app VF 65.00
145 a)GD 15.00 b)modr apparent VF 70.00
145 po; 158 po/fa 5.00m
147 a)F-45.00 b)modr, app. VF/NM 90.00
148 a)fa/GD 13.00 b)(x3) GD 15.00 c)VG(x3) 30.00 d)modr app. F/VF 60.00
149 modr app. VF/NM 90.00
150 a)GD(x3) 8.00 b)GD/VG 12.00 c)VG(x2) 16.00 d)modr, app VF/NM 45.00
152 VG/F 20.00
153 VG/F 20.00
154 a)GD- 7.00 b)VG 16.00 c)F- nabc 17.00
154, 156(x3), 162 GD 8.00
155 a)GD/VG 12.00 b)VG/VG+ 17.00
155 VG 16.00
155 a)VG-/VG 16.00 b)VG- 14.00
156 a)VG 16.00 b)VG/F(x2) 20.00
157 a)1/4"cocr o/w VG- 15.00 b)VG/F 20.00
159 a)GD- 7.00 b)G/VG 12.00 c)VG- 14.00
160(ph), 171, 180 fa 3.25
163 VF/NM file 45.00
163, 169, 170, 175 GD/VG 10.00
163 GD 6.00
163-167, 172(x3), 173 176. 178 VG- 12.00
163, 164(x2), 165 172, 173(x2) 174, 177-179 VG 14.00
165 F- 20.00
167 a)cd o/w VG 11.00 b)VG- 20.00
168, 171 173-175 180 VG/F 16.00
169, 174, 178(x2), 179 GD 6.50
169, 187 po nbc; 177, 179, 1[illegible] 184 po 1.50
170 a)fa+ 4.00 b)VF 40.00
170 sc VG- 177 VG 1/4"cocr 10.00
171 VG/F 16.00
172, 175 F 20.00
179 VF/NM 45.00
180 VF 40.00
181, 189(x2), 190(x2) VG 10.00
181, 182 F(x2ea) 15.00
182, 194 fa 4.00
183 a)nbc fa 3.00 b)tpsp o/w VG so Gd 6.00 c)VG/F+(1/8"cosp) 15.00
184 a)po 1.00 b)VG-(x2) 9.00 c)VG/F(x2) 13.00
185 a)GD/VG 8.00 b)VG- 9.00
186(x2), 187, 188, 189(x2) G 5.00

SUPERMAN'S GIRL FRIEND LOIS LANE
(1958)
10 sc, lt wdfc o/w VG- 50.00
12(x2), 17, 18VG-; 13 lt sc F 35.00
16(x2) 1"tpsp G- 15.00
16 nabc VG 38.00
17 G+ 25.00
17 VG+ 50.00
18 GD-(2) 22 cd o/w VG. 15.00
18, 19 fa 13.00
18 lt 3" cnr cr o/w F- 50.00
18 3"trbc o/w F- (so G+) 25.00
19 VG 30.00
21 tas o/w VG 22.00
21 26 VG 28.00
21 25, 28 29 G+/VG- 20.00
21 1/2"lt stn fc o/w VG+ 25.00
22 1/4"trfc o/w VG/VG+ 35.00
23 1/8 cosp VG/VG+ 35.00
23 cd o/w G, 25(2)-27, 29fa 9.00
23(x3) 25, 26, 28, 29 G 14.00
24(tas)- 24(1/2"pofc); 26 VG- 25.00
24 10"tpsp o/w VG. 14.00
25 cd o/w VG- (so fa) 9.00
25 1/4"trsp, tas o/w VG 14.00
25 mod fx fc o/w VG. 24.00
26 10"tpsp o/w VG. 14.00
26 fa-; 31 3"trfc o/w G. 10.00
27 VG/VG+ 35.00
28 po. 4.00
28 fa-, 30(2)37, 45, 46, 48 fa 5.00
29 F 43.00
29 1/2"trsp o/w F 28.00
29 4"trsp o/w VG. 14.00
30 36 F 22.00
30 1"lt wdfc o/w F 15.00
31 VG+ 17.00
31 minor stn fc o/w G+ 7.00
31, 34, 39, 41, 43(x3), 45(x2), 46(x3), 48(x2) G 7.00
31, 34, 36, 38, 47 G-, 43 fa+ 5.00
32 1"trsp, es fa/G 5.00
33 lcf o/w VG 10.00
34, 37, 38, 42, 47 VG+ 17.50
34, 37, 39(41, 43, 44 2ea#), 45, 46, 48, 49 VG 14.00
35, 37-40, 45, 49 G+ 10.00
35 tas o/w VG; 50 VG 12.00
35 VG/VG+, 35 3"cc o/w VG+ 16.00
35 36 tas o/w VG 12.00
36(x2), 38, 41, 43(x2), 44, 46 VG 12.00
36 sml ss o/w VG, 39 fx VG- 12.00
36 3"wdfc o/w VG (so G-) 5.25
37 3'wd fa 38 po/fa: 68 fa 3.00
37 nbc o/w fc = VG 2.50
38, 45, 49 F, 47VG+; 21.00
38, 39po nbc; 40 po 2.00
39 G+/VG- 10.00
43 F-, 46, 47(tas)50VG+ 19.00
44 1"cc o/w F+ 21.00
45 VF 35.00
46 VG, 51 59 F 14.00
51 52 VF- 30.00
51(x2) 52 56. 60(x2) 64 66 67(2) VG 9.00
51(x2), 56 fa+ 3.00
52 5"cc o/w VG; 52 2"ws o/w VG 7.00
52, 53(x3), 54(x3), 55, 57, 58(x3), 59(x2) 60, 61(x3). 63, 65, 66(x3) 67(2) G. 5.50
52(x2), 54, 57, 58(x2), 59(x2), 60(x3), 61(x3), 62(x4) 63, 64 67 69(x3 fa 2.50
53 VF/NM 38.00
54, 55, 57 VG 11.00
55 sc o/w VG- 5.50
55, 58, 59, 60, 61 65(2) VG 11.00
56, 65, 67, 69 G+-, 63 G+/VG- 8.00
56 VG+ 14.00

SUPERMAN'S PAL JIMMY OLSEN (1954)
7 VG/VG+ 90.00
7, 8, 10 modr, apparent F 80.00
12 modr, apparent F 60.00
17, 19 modr, apparent VF/NM 120.00
19 VG 50.00
20 modr, apparent F 50.00
21, 23 modr, apparent F 40.00
24-26, 28-30 modr, apparent VF/NM 80.00
30 VG- 30.00
31 34 modr apparent VF/NM 70.00
33 37 40 VG 24.00
37, 38GD/VG, 42 43, 46 47 VG 18.00
37 VG+ 40.00
40 2"trfc o/w VG (so G+) 15.00
41 F 28.00
42, 49, 51 VF 50.00
42, 43(x2) 48(x3), 49 G 9.00
42 1 lt wsfc(x2) o/w VG 10.00
43, 53(x3) 55 VG- 14.00
44 47, 51(2), 52, 54(2) 56 GD/VG 12.00
44 po 2.00
45 F+ 35.00
47 1/4"trbc, 1/4"wsbc o/w VF (so F-) 25.00
47(x2), 52 56(x2) fa 5.00
48 1/8"trsp o/w F+ 27.00
49 mod sprl o/w VG 13.00
49 1/2"trsp o/w VG+ 14.00
50 coc bc, last pg fa 3.00
51, 55 sc VG-; 56(x2) VG- 14.00
51 es; o/w VG- (so G) 8.00
52 fa-, 54(x3), 55 fa 4.00
53, 54 VG+ 20.00
53 nafc, cd (so fa) 4.00
55 1/2"nafc o/w VG- 8.00
55(x2) 66 po 2.00
56 nafc o/w VG- 10.00
56 G 8.00
56 (Marilyn Monroe) F 25.00
12cent "square boum" begin
57(x2) 63 64(x3) G. 4.00
57 sml sg bc o/w F+ 13.00
57(x3), 62, 63, 64 VG- 7.00
57, 60, 63(x2), 64-66 fa 2.00
58 VG/VG+, 60, 61, 64 VG+ 10.00
59(tas)64 68GD+ 6.00
60, 63 64 65(x2) 66 VG 8.00
60 1/4 nafc o/w VG 7.00
61 2"cc o/w VG 7.00
61 1/4"trfc/sp o/w VG+ 8.00
61 VG+ 1/4 cc 8.00
61 3"cc nafc o/w VG 7.00
62 1"cc o/w VG+ 8.00
62 3"pobc o/w VG, 65 G- 3.00
62 1/2' cc o/w VG 7.00
62 nafc G 3.50
63(x2) 65 po. 1.00
65 1/4 trfc o/w VG+ 8.00
65 sc VG, 65 VG- 7.00
65 F/VF 16.00
65 ss o/w VG- 4.00
66 F 12.00
66 VG/VG+ 9.00
66 1/8"cc, nabc o/w VF 11.00
66 1/16"x1/2"mcbc o/w F 10.00
66 1/2"cc, 1/4"cs o/w VG+ 8.00
end "square bound" 12cent
67, 68, 70 fa 2.00
67 lt 1"corner bem, nabc o/w F 9.00
67(x2) G; 81 lt 7"cc o/w VG 4.00
68 tas o/w F; 69(2) VG 8.00
68, 71, 84. 99 F 11.00
68 1/4 cofc o/w VG+ 6.00
68 VG- 69 nabc o/w F/VF 7.00
68, 77 F/VF 15.00
70, 75, 79-83, 87 VF 25.00
70 1"trsp o/w VG. 7.00
71, 77, 78, 83 VG- 5.00
71-79(2-3ea), 89, 90(x3) G 3.00
71-73, 76(2), 83, 88. 89, 91, 93 94(x2), 96, 97(x3), 98 VG+ 8.00
73, 75, 77(x2), 78, 79, 83, 93, 94(x2) fa. 1.50
72-78, 83, 84, 85, 86, 87, 91, 92 VG 6.00
74 1"lt stn fc(x2) o/w VG+ 4.00
75, 77 81 G-, 95(x2), 100(x2) fa 2.00
75, 77, 91, 92, 93(x3) G+ 4.25
78, 82, 90, 91, 93, 94, 98, 103(inc) po 0.75
78 F 8.50
78 VG/VG+ 1 cc, 100 VG 6.00
80 1 pobc o/w VG 3.00
85 lt 3"bem o/w F 7.00
86 lt 2"ws fc o/w VG 3.00

Happy Birthday
Stan "The Man" Lee
from your fans

Aaron Hadeck
Aaron Schnider
Adam Brooks
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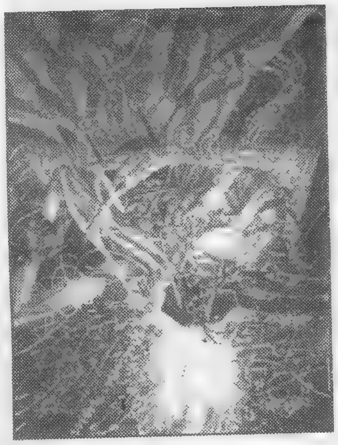

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Acrylics & col. pencil
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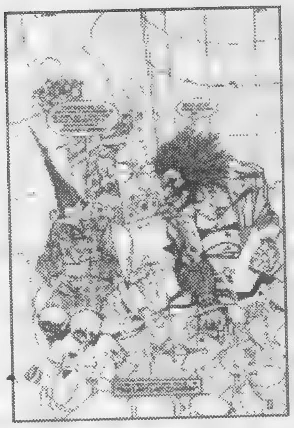

Simon Bisley
Lobo: The Last Czarnian #3, page 24.
Pen & ink
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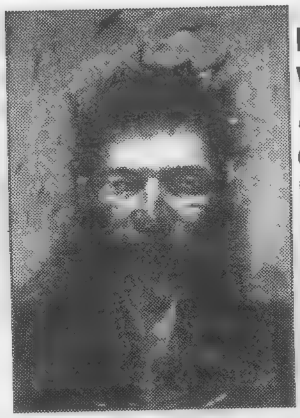

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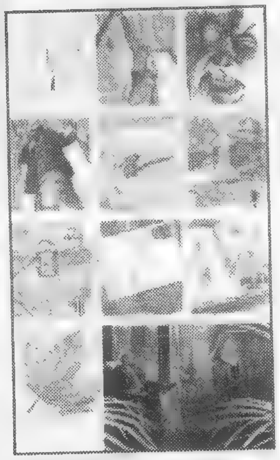

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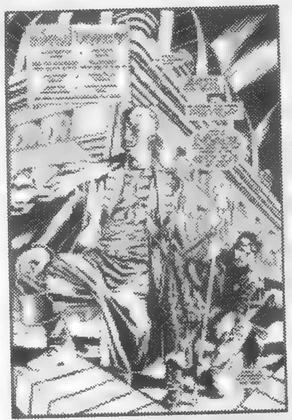

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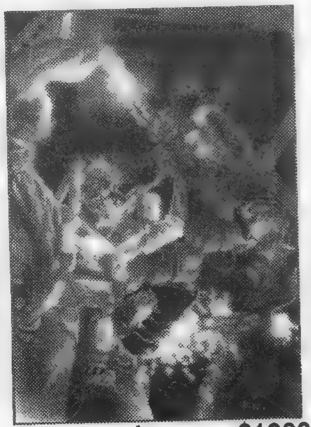

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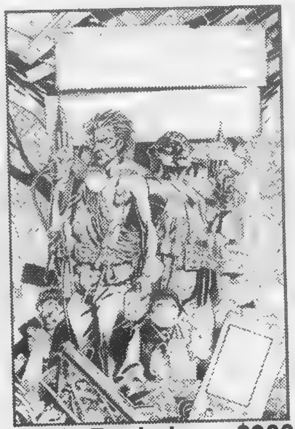

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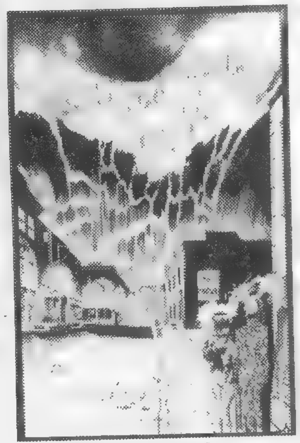

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Shade #6, pg 14.
(pen & ink)
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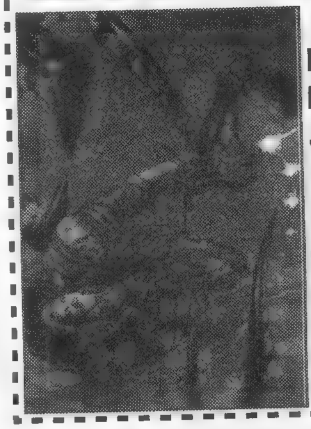

Paolo Parente
Starship Troopers: Insect Touch cover.
Acrylics
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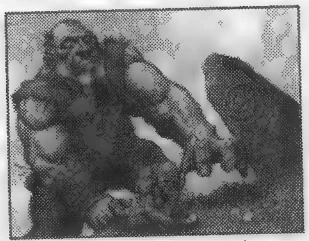

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Lowland Giant: Summon Giant
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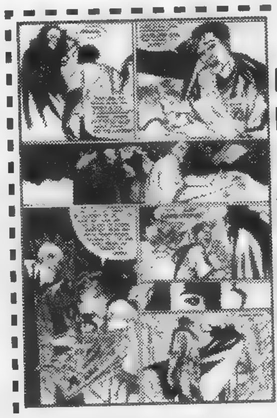
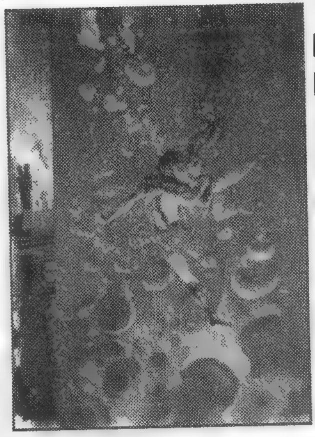


Duncan Fegredo
Enigma #6, page 8.
11 x 17"
pen & ink
$175



Duncan Fegredo
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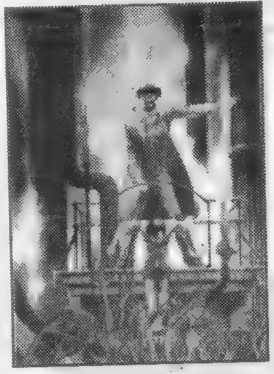
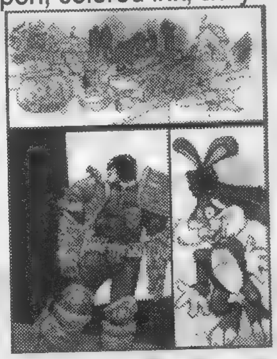
Charles Vess $600
Books of Magic cover.
14 x 21" /Watercolors



Simon Bisley $500
Judge Dredd 8 x 10¾"
pen, colored ink, acrylic



Sean Phillips $900
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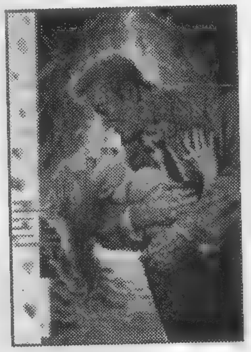
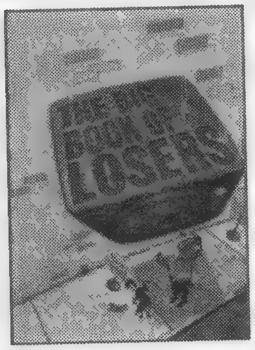
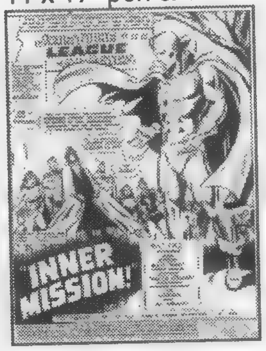


Glenn Barr $900
Big Book of Losers.
12½ x 17" /Acrylic


THE BIG BOOK OF LOSERS

Dick Dillin $175
JLA #146, page 1.
11 x 17" pen & ink



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A tip of the hat to the best showman in the comics big top

By

David Campiti

(A True Believer who Faced Front)

If the comics industry didn't already have a Stan Lee, someone would have had to invent him.

But to do so, they'd have had to be as savvy a showman as, well, Stan Lee.

Yeah, Stan "The Man" Lee is the guy who created the pseudo-fantasy of him, Jack, Joe, Steve, Flo, Sol, Artie, Sam, and the others sitting around a big bullpen, with cigars and sourballs, creating comics for us young smarter-than-the-average-college-student readers. Only later did we realize Jack and Joe met only once, long after their incredible run of *Fantastic Four* was over. Only later did we realize that the hallowed halls of Mighty Marvel weren't quite as described in the ever-lovin' "Bullpen Bulletins" and the lively lettercols. But it didn't matter. Stan's way seemed right and it attracted legions of fans.

His roasters, as opposed to his toasters, have voiced such vibes as, "Stan died in 1972 but he keeps showing up, he's such a company man." I've got news for you, folks — I'm a toaster. I love the guy.

I've no doubt in my mind: Smilin' Stan Lee, at 75, could still jump back on *Amazing Spider-Man* with John Romita Sr. (and maybe Gil Kane) and that collective braintrust could create rings around the rest of us. (Look at the sales figures; Stan told me that, under his tenure, comics were routinely canceled for numbers that are considered big hits today.)

I'd pay good money to see Stan, Gil, and John do Spidey again on a regular basis; when fandom's consensus was that the writing riff in *Untold Tales of Spider-Man* made it the best Spidey title out there, I gritted my teeth (because my studio draws three of those "other" Spidey titles). I also agreed with that assessment, good as the those other titles were; that *Untold* work was all based on Stan's lead. And now the Ralph Macchio-edited Spidey titles are going back to Stan's basics, which I think is a great thing. ***[Editor's note:** Read more on this in next week's **CBG**.]*

Ditto for *Fantastic Four*. With a single exception of a Barry Windsor-Smith penned tale, only Stan wrote Ben Grimm's dialogue with the right Wallace Beery flip-and-funny syntax. His scenes of The Thing, blindfolded, whipping darts at a map to pick a vacation spot as his "most scientific method 'cuz I didn't have a coin" (you had to be there) had me rolling on the floor. I remember Bashful Benjy's dialogue as one of my high points of monthly comics fun. Once a month, my Dad would say from his living room chair while reading the newspaper, "What the heck's so funny in there?" My sister would say, "He's reading *Fantastic Four*." Dad would shrug and go back to his Art Buchwald.

I got to talk with Stan early this year about *FF* — he seemed pleased at my suggestion that nobody else matched his dialogue when writing Ben Grimm. (He was responding to a proposal I was writing for *FF*, with Mike Deodato, where I went back to the source and was close to hitting the dialogue on the nose.)

Quite awhile back, I had a discussion with Len Wein, who told me, "Those [Stan Lee era] comics weren't necessarily better; you just remember them as better through the haze of years and nostalgia." Well, I still disagree — because I keep coming across issues I hadn't read, and they are more enjoyable than most of what I read today.

Sure, during his tenure of running a company and scripting up to 10 titles a month, Stan wrote the infamous Captain America line, "Only one of us is gonna walk out of here — under his own steam — and it won't be me!" — but he certainly never wrote "If The Hulk doesn't kill you, the sub-zero water around you will!" Someone else did. It's called ice, Gerry.

My first brush with Stan's work was in a 25¢ 64-page sendaway comic book called *America's Best Comics*. In 1967, ABC had Marvel produce a comic book showcasing its Saturday morning line-up, and abridged versions of a Fantastic Four and a Spider-Man story were part of the mix. They inspired me to go out and buy both titles at the comer drug store — *FF* #81 and *Spider-Man* #64 were my first.

Ah, yes: *FF* #81, "The Exquisite Elemental!" Ex-kwi-sight? That didn't sound right; it sent me scampering to the dictionary to learn the pronunciation and confirm the definition. And I looked up "elemental," for good measure. It was only the first of perhaps a thousand times that comics helped build my vocabulary, and, most of those times, Stan Lee was responsible.

(To those teachers who've scoffed at comics: Stan Lee was often a better teacher than you, held his audience's interest better, is better remembered, and made more money than you while he was at it! How many teachers who've looked down their noses at an entire medium would kill for the opportunity to lecture around the world and be treasured in a special edition of a magazine in honor of their achievements? Well, folks, it's happening this week to Smiley, because he deserves it. More kids have probably read, understood, learned from, and enjoyed the writings of Stan Lee than they have of Shakespeare. Take that, school board!)

One of my most beloved comics-related memories was visiting my cousin Joe; he had a trunk of comics, and, if I'd organize and catalog them, I could read them. I opened the container and discovered a lost archive — *FF* #1-#60, all the early *Amazing Fantasy* issues; virtually everything from around 1957 through 1965. I totally immersed myself in the Marvel gospel according to Stan.

"Hello out there in Marvel-land. Face front, this is Stan Lee speaking. You've probably never heard a record like this before, because nobody'd be nutty enough to make one with a bunch of off-beat artists, so anything is liable to happen ..." My cousin played for me the official Merry Marvel Marching Society record, which I somehow memorized at that impressionable age, and it was my first time hearing The Man's distinctive voice.

Over the years that followed, I filled in, between my cousin's and my collection, every Stan Lee comic book we were missing. Eventually, I'd read the entire runs of *Amazing Spider-Man, FF, Silver Surfer*, and other titles.

Yes, I was a Permanent Marvelite Maximus by that time, and I followed my favorite titles even after Smiley announced that he'd become Peerless Publisher of the whole line and wouldn't be writing much. Selfishly, I'd hoped it was only temporary; Jack Kirby had left *FF* only a couple of years earlier, and as a devout comics fan I wanted — no, needed — the assured feeling that my friends would be there every month. Stan, more than anybody.

My worst fears about the writing end were justified, as it turned out: It seemed as though Spider-Man was treading water for 20 years, waiting for Stan to return. *Fantastic Four,* particularly The Thing, never felt quite the same. The local papers didn't carry Stan and John's *Spider-Man* newspaper strip, so I searched for any out-of-town newspaper that carried it. It was all important to me.

I got to meet Stan in '78, where he and Harlan Ellison took the stage together in Morgantown, W. Va. Talk about magic! My favorite comics writer, my favorite essayist — each great on stage by himself but fabulous playing off each other. Later, chatting with him informally in a group, there was no way any of us could call him "Mr. Lee," because he was so familiar to us. We called him "Stan," despite the difference in age, and Stan said he wouldn't have it any other way.

(I remember someone taking a picture for us of Stan Lee, artist Scott Rockwell, and me, and Scott telling Stan before the shutter clicked, "Look as much like our uncle as you can." We still call him Uncle Stan around our office.)

Over the years, I had the pleasure of re-meeting Stan about a half-dozen times, the first while I was publisher of Innovation and he took my whole crew to dinner. Other times were hellos at conventions — first as a fan, then as a pro.

Y'see, Stan's work was one of several inspirations that got me started as a writer in the comics field. I wanted to work with Stan; that was my goal. Well, in my now 16 years of writing, creating, editing, publishing, and teaching, I've gotten to write everything from *Beauty and the Beast* to *Dark Shadows*, from *Hero Alliance* to *Superman*, but working for Stan as a writer eluded me.

Nevertheless, in 1993 I formed Glass House Graphics (with my partner Helcio de Carvalho), with such stalwart artist talents as Joe Bennett, Marc Campos, Roger Cruz, Mike Deodato, Al Rio, Luke Ross, and many others for whom I've found a place to live in the house that Stan built. They get to work on Stan's legacy, and that makes me proud.

More recently, I've gotten into the habit of sending specially-commissioned cartoons to Stan for his birthday, as drawn by Marie Severin and by some of my Glass House crew. A few of them are running one page over for you to enjoy.

Those gifts have always resulted in Stan calling my office with thunderous thanks and a chance to talk about different aspects of the biz — and those calls make me feel like that kid I once was, hoping Stan "The Man" Lee will return to write those most beloved characters again and again.

Thanks, Stan, for everything.

'Nuff said!

On page 52 — a gallery of past humorous Glass House Graphics birthday gifts to Stan Lee!

MARIE SEVERIN
HAPPY BIRTHDAY STAN!

Marie Severin

In response to the *CBG* Birthday Bash Bulletin: I came across two photocopies of fan mail to Stan Lee from the early beginnings of the fan explosion that launched Marvel's success.

I really enjoyed them and thought to share them with readers. Flo Steinberg had a collection of the original letters but she says they are all gone. These two I fancied and am glad to get a laugh out of them after all these years. It's too bad they didn't make a book from Flo's collection.

As for Stan's birthday, I know he will never *really* be 75. In the comic-book field, he has played all the parts — that state of mind is ageless.

Nathaniel E. Smith

I will get right to the point. Would you be able to send my son Nathaniel two of your King-Size Specials, one is *The Fantastic Four* and the other is *The Amazing Spider-Man*. FF #5 and SM #4.

I have put in two pictures to show what my son has asked me for. I will pay for it, just send the bill. He wants it for his birthday. I told him you may not be able to send it. He said Stan won't let him down. So Mr. Lee try not to let my son down.

From Nathaniel's father

P.S. He is crippled.

Richard Hannon

Dear Captain America,

Will you pelse (sic) come and beat up my brother Martin pelse (sic).

[Stan's handwritten response on this latter letter was "Sorry, previous commitments."]

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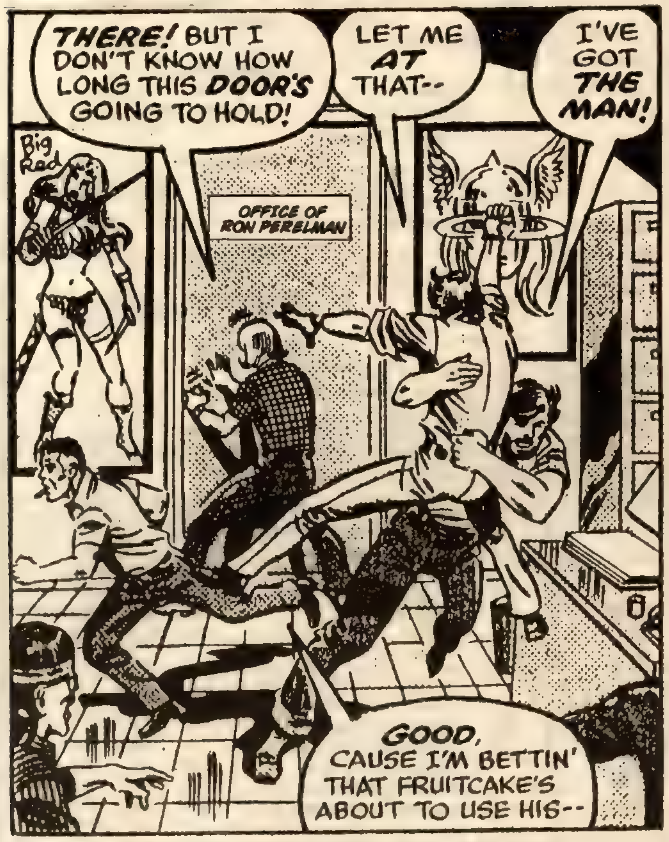
Stan Lee's birthday: An annual tradition

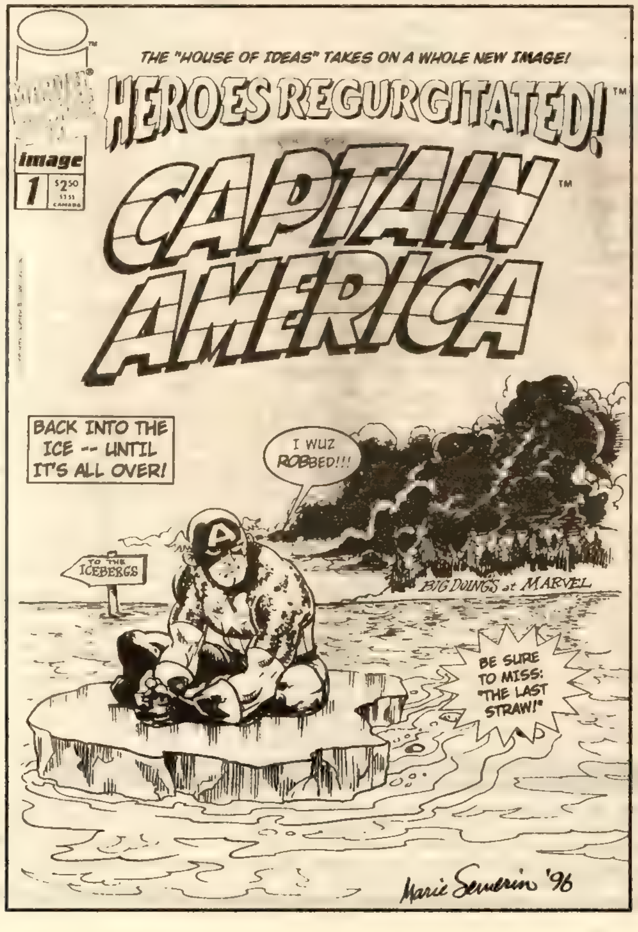
By ***David Campiti****, Glass House Graphics*

After the worst news of what happened in later days of Ron Perelman's Marvel regime began to hit, we doctored up a panel from a Roy Thomas-George Pérez Impossible Man issue of Fantastic Four to send to Stan. In the original comic, the Marvel bullpen had locked Impy in Stan's office and Stan was livid. In light of Marvel's woes, a single change to the door made the scene more meaningful.

Yup, that's George Pérez grabbin' Stan the Man!


THERE! BUT I DON'T KNOW HOW LONG THIS DOOR'S GOING TO HOLD!
LET ME AT THAT--
I'VE GOT THE MAN!
Big Red
OFFICE OF RON PERELMAN
GOOD, CAUSE I'M BETTIN' THAT FRUITCAKE'S ABOUT TO USE HIS--

After talking with Stan about where we thought Rob's take on the Cap "Heroes Reborn" missed the boat, we commissioned Mirthful Marie Severin to create this cartoon of our take on the whole matter for Smiley himself. This looks like a job for Fighting American!


THE "HOUSE OF IDEAS" TAKES ON A WHOLE NEW IMAGE!
HEROES REGURGITATED!
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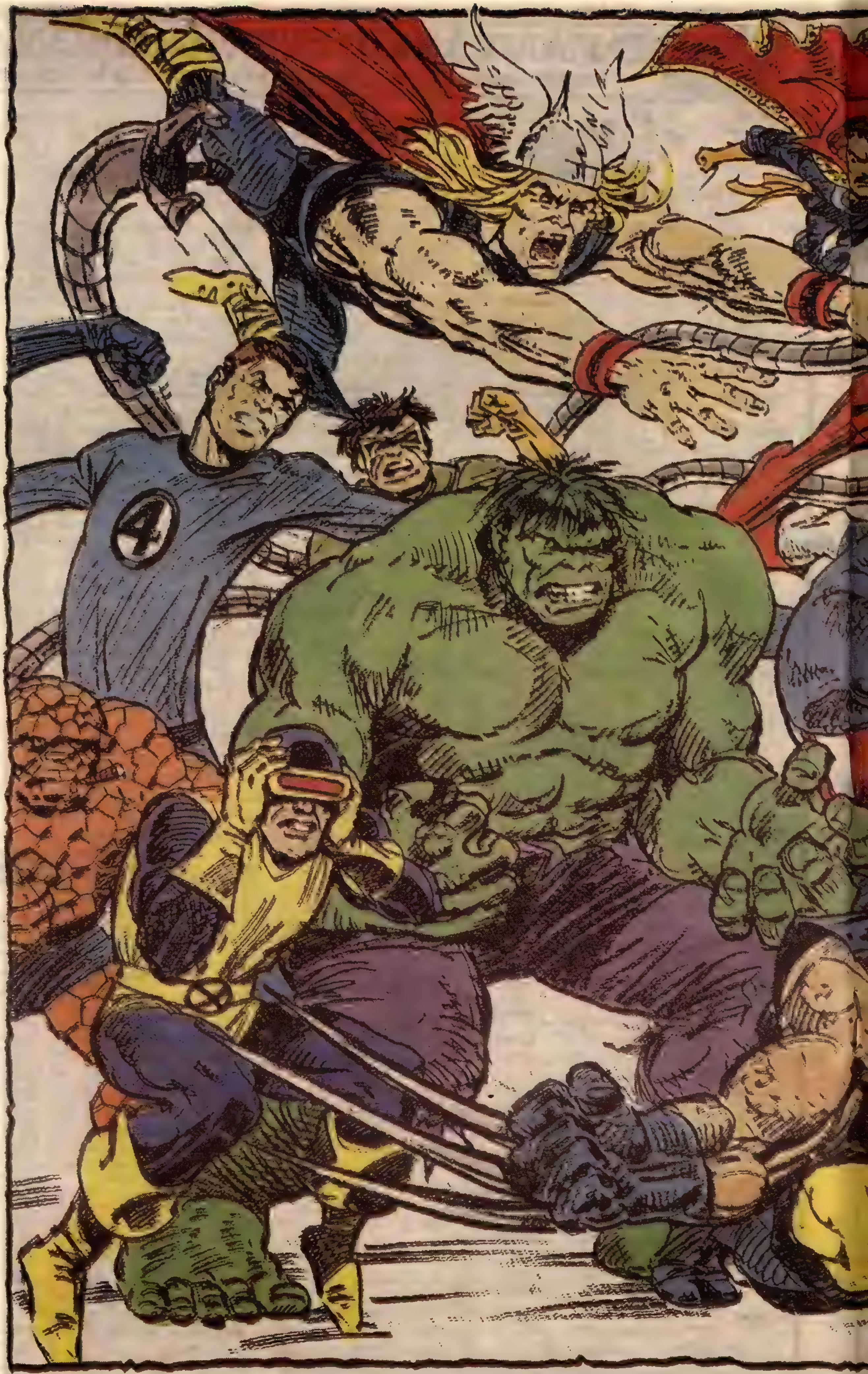
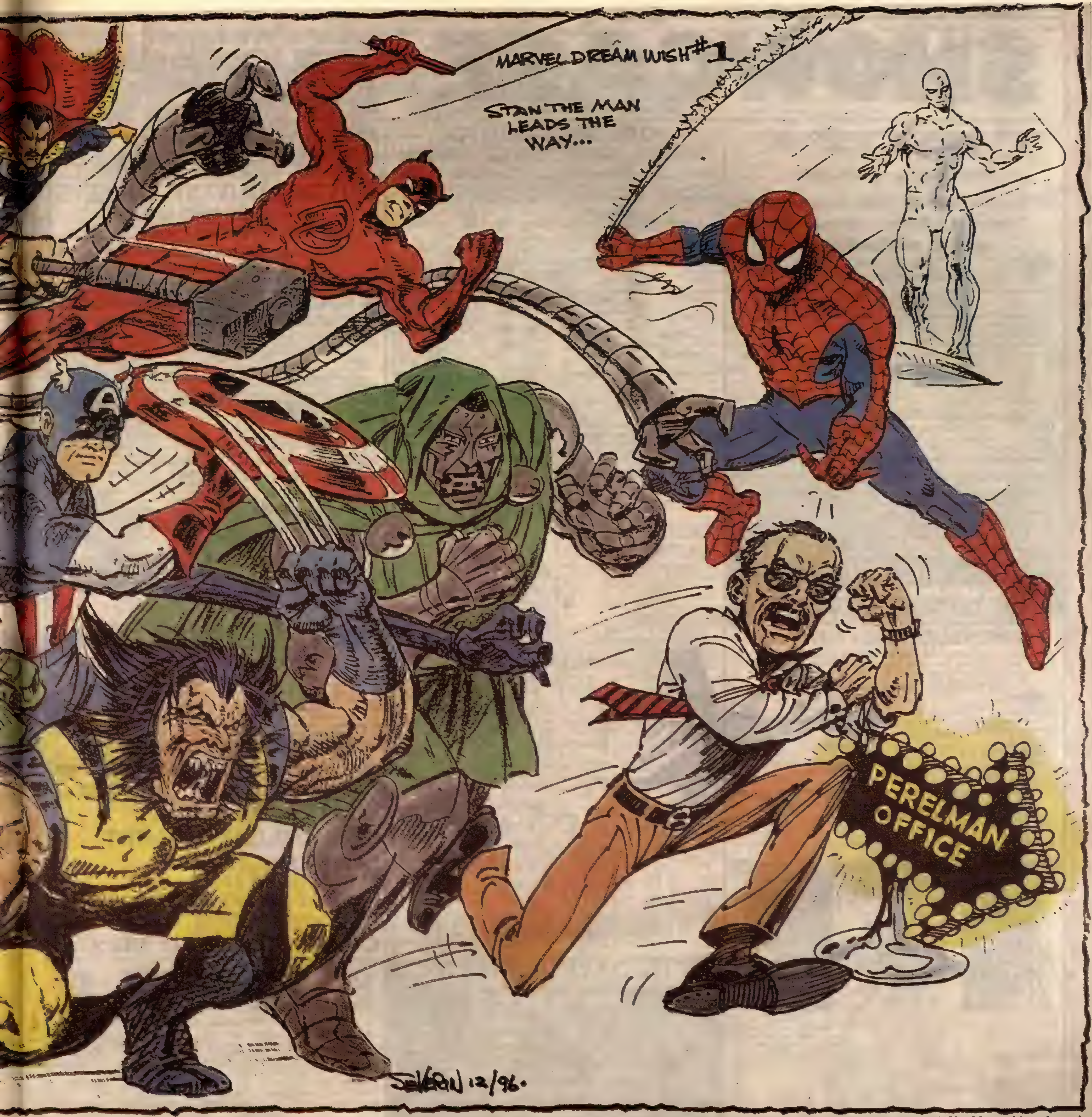
CAPTAIN AMERICA
BACK INTO THE ICE -- UNTIL IT'S ALL OVER!
I WUZ ROBBED!!!
TO THE ICEBERGS
BIG DOINGS at MARVEL
BE SURE TO MISS: "THE LAST STRAW!"
Marie Severin '96



It's mirthful Marie Severin at her best! Last December, with Marvel searching for inspired leadership...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STAN THE MAN LEADS THE WAY...
PERELMAN OFFICE
SEVERIN 12/96.

...we had what, to all of us at Glass House Graphics, seemed a natural solution to make once-mighty Marvel into a house of ideas again. We imagined The Man taking charge!

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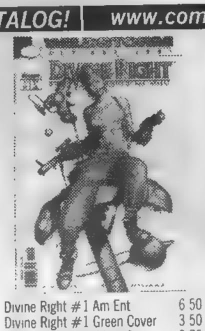

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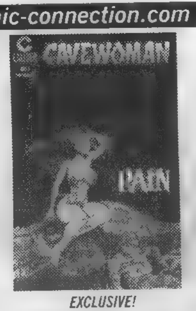

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FRONTLINE COMBAT
2 VG 75
2 VG+ 85
3 G- 16
4 VG 50
5 G/VG 40
7 VG 30
8 slt. RS, FN+ 65
14 FR/G 12
15 G- 16
F-TROOP
1 G 15
5 VG 12
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2 G 4
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77 G 14
JUSTICE LEAGUE OF AMERICA
1 G 240
2 VG+ 160
3 VG 80
4 VG 90
5 VG/F 80
6 FN- 80
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9 FN- 125
11 G+ 24
11 VG+ 45
12 SR, VG 50
13 VG- 45
13 VG/F 60
14 coupon clipped, story unaffected, VG- 20
15 FN 50
16 FN 50
17 slt RS, OW VF 65
18 VF- 65
21 VG 60
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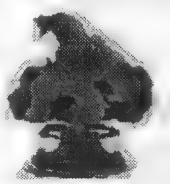

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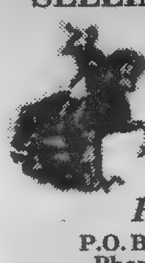

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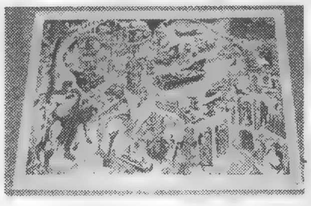

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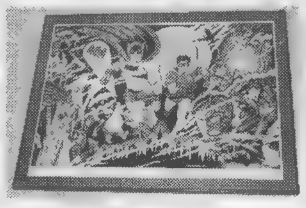

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48 G	89
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49 VG	58
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49 VG-	51
50 VG	64
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52 G	13
53 VG+	26
54 VG+	15
54 Pr	3
54 G-	6
55 VG+	23
55 F+	35
56 F-	23
56 VG-	15
56 G	8
56 G+ (2)	10
56 F	26
57 VF-	40
58 VF+	50
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58 F	26
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59 F+	30
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62 F+	20
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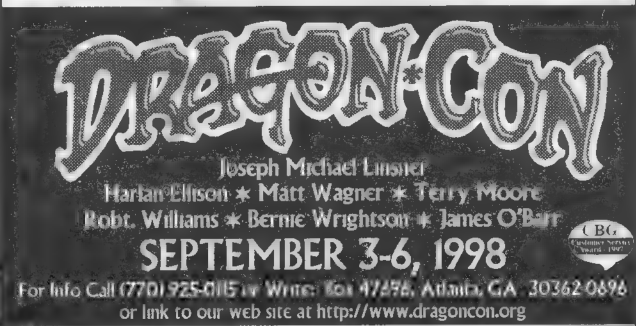

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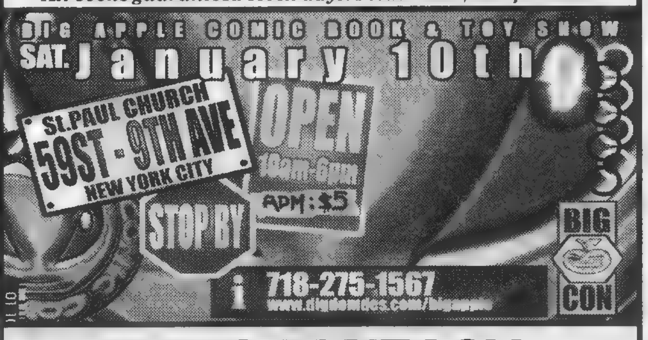

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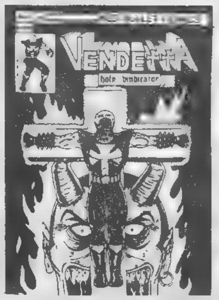

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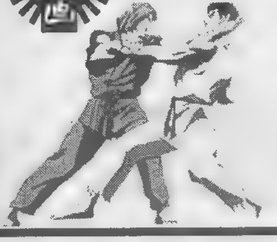

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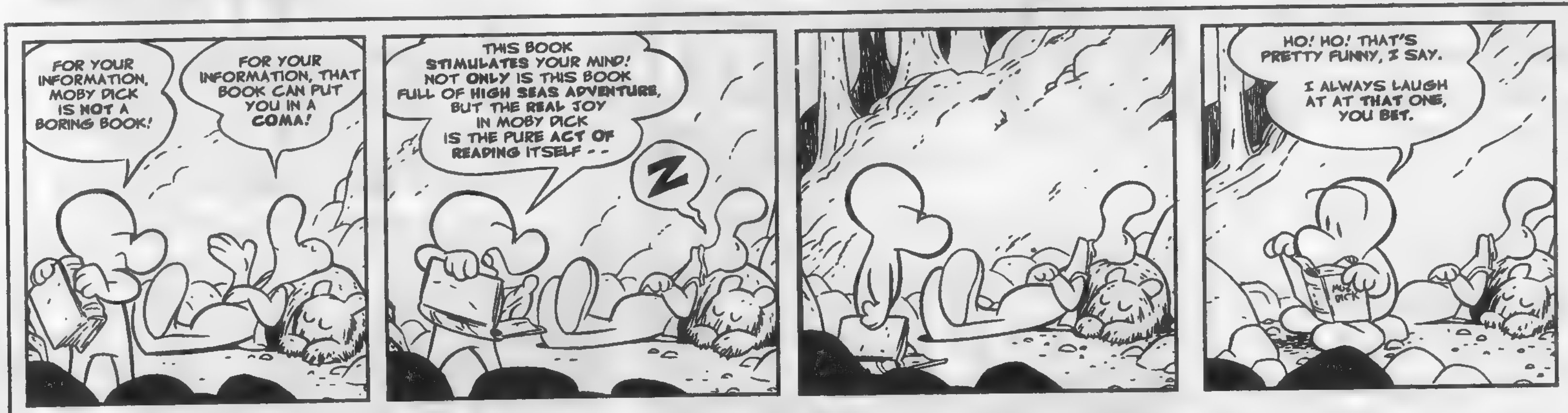
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What, Where and When

CALIFORNIA

Dec 20 CA, San Francisco. Comic Book & Sports Card Show, Cathedral Hill Hotel. 1101 Van Ness Ave. at Geary Blvd., SH: 10am-4pm, T: 50, F: $50., A: $2. Al Jang or Damon Jang, 3145 Geary Blvd. #270, San Francisco, CA 94118. PH: 415-386-9036.

Dec 23 CA, Fullerton. Step Above Collector Show, Holiday Inn. Harbor Blvd., 91 Fwy., SH: 5pm-9:30pm, T: 40-6', F: $35. for 2, A: free. Step Above, 1042 N. Mountain Ave., Ste. F 355, Upland, CA 91786. PH: 909-930-0268.

Dec 28 CA, San Francisco. Super Comic Book & Toy Expo, Grosvenor Hotel. 380 S. Airport Blvd., near Hwy. 101, SH: 10am-4pm, T: 50, A: $4. PH: 415-333-8100.

Dec 30 CA, Fullerton. Step Above Collector Show, Holiday Inn. Harbor Blvd., 91 Fwy., SH: 5pm-9:30pm, T: 40-6', F: $35. for 2, A: free. Step Above, 1042 N. Mountain Ave., Ste. F 355, Upland, CA 91786. PH: 909-930-0268.

Jan 2-4 CA, Sacramento. Annual Comic Book, Sports Card & Toy Show, Florin Mall. Hwy. 99 to Florin Rd., SH: Fri. & Sat. 10am-9pm, Sun. 11am-6pm, T: 70-8', F: $110., A: free. Precision Marketing, PO Box 457, Dixon, CA 95620. PH: 707-678-6778.

Jan 3 CA, Lodi-Stockton. Grape Festival & Harvest, Fairgrounds, Burgandy Hall. 413 E. Lockeford St., SH: 10am-4pm, T: 25, F: $37.50 for 1, $60. for 2, A: $1., under 5 free. Chris Ryan, 422 Cedar St., Lodi, CA 95240. PH: 209-368-7345.

Jan 6 CA, Sacramento. Sac-Con Show, Scottish Rite Ctr. 6151 H St. (near CSUS), SH: 10am-5pm, T: 6' & 8', F: $50.-$60., A: $4. Dan Houck, 6256 Gloria #2, Sacramento, CA 95831. PH: 916-395-1107 home or 444-2843 work.

Jan 9-11 CA, Fresno. Spectacular Comic Book, Sports Card & Toy Convention, Fashion Fair Mall. SH: mall hrs., T: 75-8', F: $115., A: free. Precision Marketing, PO Box 457, Dixon, CA 95620. PH: 707-678-6778.

CONNECTICUT

Dec 19 CT, Stratford. CT's Premier Comic Book & Sports Card Show, Ramada Inn. Exit 30 off I-95, SH: 6pm-9:30pm, T: 25-8', F: $50. for 1, $80. for 2, A: 99±. Mike Riccio, 155 Lighthouse Ave., Stratford, CT 06497. PH: 203-377-9567.

Dec 21 CT, Enfield. Comic Book & Sports Card Show, St. Bernard School. 232 Pearl St., 9:30am-3:30pm, T: 36-8', F: $35. for 1, $65. for 2, $90. for 3, A: $1. William Verheggen, 10 Green Valley Dr., Enfield, CT 06082. PH: 860-745-4491 or 745-1508.

Dec 26 CT, West Haven. Comic Book & BB Card Show, Masonic Temple. 304 Center St., SH: 6pm-10pm, T: 22-8', F: $35. Chuck Blue, PO Box 3275, Westville Station, New Haven, CT 06515. PH: 203-934-0219.

Dec 27-28 CT, West Haven. Comic Book & BB Card Mania, K of C Hall. 263 Center St., Exit 43 off I-95, SH: Sat. & Sun. 9:30am-3:30pm, T: 50, F: $60. for 1 day, $90. for 2 days, $80. ea. add'l., A: $2., $1. under 10. Mrs. Aurella V. Wacks, PO Box 5078, Milford, CT 06460. PH: 203-874-3545 or FAX: 203-876-8427.

Dec 28 CT, East Hartford. Comic Book Convention, Elks Hall. 148 Roberts St. (Exit 58 from I-84), SH: 11am-5pm, T: 35, F: $40., A: 99±. Hal Kinney, 206 Burnside Ave., E. Hartford, CT 06108. PH: 860-289-1208.

Jan 10 CT, Meriden. Comic Book & Sports Card Show, Platt High School Cafeteria. 220 Coe Ave., SH: 9:30am-3pm, T: 60-6', F: $40. for 2, A: 99±, 10 & under free. Ernie Schaper, 10 McKenzie Ave., S. Meriden, CT 06451. PH: 203-634-0069.

Jan 11 CT, West Haven. Comic Book & BB Card Mania, K of C Hall. 263 Center St., (Northbound) Exit 44 off I-95 or (Southbound) Exit 43 off I-95, SH: 9:30am-3:30pm, T: 50, F: $50. for 1, $90. for 2, $135. for 3, A: $2., $1. under 10. Mrs. Aurella V. Wacks, PO Box 5078, Milford, CT 06460. PH: 203-874-3545 or FAX: 203-876-8427.

WASHINGTON D.C.

Dec 28 DC, Silver Springs. Comic Book & Non-Sports Card Show, Armory Place. 925 Wayne Ave., SH: 10am-4pm, F: $65. for 1, $60. ea. for 2, $55. ea. for 3 or more. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587 or FAX: 301-203-0159.

If a state is not listed in this issue's calendar, it is because we received no show listings for that state for this time period.

If you are planning to attend a show some distance from your home, we advise you to call the show's promoter for any last-minute changes and information.

FLORIDA

Dec 20 FL, Tallahassee. Comic Book, Sports Card, Toys & Coll. Show, Marzuq Shrine Temple. 1805 N. Monroe St., SH: 9am-4pm, T: 27, F: $35. for 1st, $25. for 2nd, A: free. Charlie Watson, 646 W. 10th Ave., Tallahassee, FL 32303. PH: 850-224-8813.

Dec 21 FL, Melbourne. Whizzypalooza Comic Book & Toy Show, Shoney's Inn. 4431 W. New Haven Ave. (corner of John Rhodes Blvd. & W. New Haven 192), T: 50, A: $1. Famous Faces & Funnies, PH: 407-259-3575.

Jan 3-4 FL, Orlando. Collectors Expo, Fairgrounds. 4603 W. Colonial Dr., SH: Sat. & Sun. 11am-5pm, A: $5. Classic Shows, Chip Nofal, PO Box 1507, St. Augustine, FL 32085. PH/FAX: 904-928-0666.

Jan 3-4 FL, Tampa. Comic Book & Toy Show, Egypt Temple Shrine. 4050 Dana Shores Blvd., SH: 10am-5pm, T: 50-55 8', F: $75., A: $3., under 10 free. Ian Roth, PH: 813-948-7664.

Jan 4 FL, Orlando. Comic Book & Toy Show, Clarion International Hotel. 9700 International Dr., SH: 10am-4pm, T: 85-8', F: $45., A: $4., $2. children. George Smith, PO Box 560423, Montverde, FL 34756. PH: 407-469-3759.

Jan 9-11 FL, Panama City. Comic Books, Sports Cards, NASCAR, Coins, Toys & Stamps Show, Mall. SH: mall hrs., T: 65, F: $125. Bases Loaded Promos., Inc., 295 Bryan Rd., McMinnville, TN 37110. PH: 615-939-3063 or 939-2006.

Jan 10-11 FL, Orlando. Florida Extravaganza (FX '98), Expo Ctr. Downtown, 400 W. Livingston St., SH: Sat. 10am-6pm, Sun. 10am-4pm, T: 1,000. PH: 941-921-6066 or FAX: 941-927-9495.

Jan 10 FL, Tampa-Seffner. 2nd Annual Pulp Magazine, Paperback Book & Pulp Related Comic Book Show, Armwood High School. 12000 US Hwy. 92, Exit 8 off I-4, SH: 10am-4pm, T: 60, F: $50., A: $1. David Alexander, PH: 813-968-1805 or Norman Tanguay, PH: 813-725-8179.

Jan 17 FL, Ft. Lauderdale. South Florida Antique & Collectible Toy Super Show, Elks Exhibition Ctr., 700 NE 10th St., SH: 10am-5pm, T: 160-8', A: $6. Mark Leinberger, PH: 561-694-7982 or Jon Jacobus, PH: 954-772-1420.

Jan 17 FL, Tallahassee. Comic Book, Sports Card, Toys & Coll. Show, Marzuq Shrine Temple. Corner N. Monroe & Tharpe St., SH: 9am-4pm, T: 8', F: $35. for 1, $60. for 2, A: free. Charlie Watson, 646 W. 10th Ave., Tallahassee, FL 32303. PH: 850-224-8813.

GEORGIA

Dec 20-21 GA, Atlanta-Kennesaw. All Stars Comic Book, Sports Cards & Collectibles Show, Kinder's Outlet Mall. 3333 George Busbee Pky., I-75 & Chastain Rd. (Exit 117), SH: Sat. 10am-6pm, Sun. 11am-5pm, T: 50-8', F: $75., A: free. Jon White, 201 Thornwood Cr., Acworth, GA 30102. PH: 770-924-3491 home or 428-4980 Show Center.

Jan 3-4 GA, Kennesaw. All Stars Comic Book, Sports Cards & Collectibles Show, Kinder's Outlet Mall. 3333 George Busbee Pky., I-75 & Chastain Rd. (Exit 117), SH: Sat. 10am-6pm, Sun. 11am-5pm, T: 50-8', F: $80., A: free. Jon White, 201 Thornwood Cr., Acworth, GA 30102. PH: 770-924-3491 home or 428-4980 Show Center.

Jan 17-18 GA, Kennesaw. All Stars Comic Book, Sports Cards & Collectibles Show, Kinder's Outlet Mall. 3333 George Busbee Pky., I-75 & Chastain Rd. (Exit 117), SH: Sat. 10am-6pm, Sun. 11am-5pm, T: 50-8', F: $80., A: free. Jon White, 201 Thornwood Cr., Acworth, GA 30102. PH: 770-924-3491 home or 428-4980 Show Center.

ILLINOIS

Dec 19-21 IL, Rockford. Comic Book, Sports Card & Collectibles Show, Machesney Park Mall. 8750 N. 2nd St., SH: Fri. 3pm-9pm, Sat. 10am-8pm, Sun. 10am-6pm, T: 75-8', F: $75., A: free. Rich Peterson, 9741 Gentran Dr., Machesney Park, IL 61115. PH: 815-633-8105 or 394-9723.

Dec 21 IL, Mt. Vernon. Comic Book, Sports Card & Racing Show, Holiday Inn. I-57 & Rt. 15, SH: 9am-5pm, T: 25-8', F: $20., A: free. Mike Bleeks, RR 2, Enfield, IL 62835. PH: 618-963-2002.

Dec 28 IL, Oak Lawn. Comic Book & Sports Card & Toys Show, Fatima K of C. 5830 W. 95th St., SH: 9am-3pm, T: 40-8', F: $25., A: $1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Jan 3 IL, Waukegan. Comic Book & Collectable Show, American Legion Hall. Homer Dahringer Post #281, 501 Washington St., T: 25-8', F: $30. for 1, $50. for 2. Jim Libasci, PO Box 8822, Waukegan, IL 60079. PH: 847-336-9963.

Jan 9-11 IL, St. Charles-Chicago. Comic Book, Sports Card & Sports Memorabilia Convention, CharlesTowne Mall. Intersection of Rt. 64 (North Ave.) & Kirk Rd., SH: Fri. 10am-9pm, Sat. 9am-9pm, Sun. 10am-6pm, T: 85, F: $100., A: free. Triple Play Prods., 7325 W. Irving Park Rd., Ste. 100, Chicago, IL 60634. PH: 773-625-5252 or FAX: 773-625-6849.

Jan 10-11 IL, West Dundee. Comic Book & Sports Card Show, Spring Hill Mall. Rts. 31 & 72, SH: Sat. 10am-6pm, Sun. 11am-6pm, T: 85, F: $85., A: free. Vic Anderson, PO Box 7083, Elgin, IL 60121. PH: 847-888-1891.

INDIANA

Dec 20-21 IN, South Bend. Michiana Regional Multi-Hobby Collectibles Show, Brentwood Center. 1 mi. E. of Michiana Regional Airport on US 20, SH: Sat. 10am-8pm, Sun. 11am-6pm, T: 100-8', F: $60. for 1, $100. for 2. Gene F. Haberstich, PO Box 908, Goshen, IN 46527. PH: 219-533-1887.

Dec 26 IN, Highland. Comic Book & Sports Card Show, Lincoln Center. 2450 Lincoln St., from I-94 S. on Indianapolis Blvd., 4th traffic light turn L., SH: 6pm-9:30pm, T: 16, F: $15. for 2, A: free. Beth Gagliardi, 2450 Lincoln St., Highland, IN 46322. PH: 219-838-0114 8am-10pm.

Dec 27 IN, Hammond. " Joe's Comic Book & Sports Cards Show" , American Inn. 4000 Calumet Ave., I-90, Exit 5, SH: 9:30am-2:30pm, T: 40-6', F: $15., A: $1. Grand Slam Promos., Joe Jurek, PO Box 201, Whiting, IN 46394. PH: 219-659-4947 (24 hrs).

Dec 27-28 IN, South Bend. Michiana Regional Multi-Hobby Collectibles Show, Brentwood Center. 1 mi. E. of Michiana Regional Airport on US 20, SH: Sat. 10am-6pm, Sun. 11am-5pm, T: 100-8', F: $60. for 1, $100. for 2. Gene F. Haberstich, PO Box 908, Goshen, IN 46527. PH: 219-533-1887.

Dec 28 IN, Merrillville. " Joe's Comic Book & Sports Cards Show" , American Legion Post #430. 7430 Broadway, 1 mi. N. of US Rt. 30, SH: 9:30am-2:30pm, T: 25-8', F: $15., A: $1. Grand Slam Promos., Joe Jurek, PO Box 201, Whiting, IN 46394. PH: 219-659-4947 (24 hrs).

Jan 4 IN, Indianapolis. Comic Book & Sports Card Show, Holiday Inn East. 6990 E. 21st St., SH: 10am-3pm, T: 26, F: $30. for 1, $45. for 2, A: free. Mark Lopez, PH: 317-894-1115.

Jan 16-18 IN, Michigan City. Comic Books, Sports Cards, Coins & Collectibles Show, Marquette Mall. US 20 & 421, SH: Fri. & Sat. 10am-9pm, Sun. 11am-6pm, T: 55-8', F: $75. John Goff, PH: 219-942-4105 or Larry Peters, PH: 219-887-0657.

IOWA

Dec 20-21 IA, Oskaloosa. Comic Book, Sports Card & Toy Show, Penn Centre Mall. Hwy. 92 W., SH: mall hrs., T: 45-8'. Stacey Craig, 116 4th Ave. E., Oskaloosa, IA 52577. PH: 515-673-4087.

KANSAS

Jan 17-18 KS, Manhattan. 4th Annual MO-ARK Comic Book & Sports Card Show, Town Center Mall. SH: Sat. 10am-9pm, Sun. 12noon-6pm, T: 40, F: $80., A: free. Tim Belk, 2811 Joplin St., Joplin, MO 64804. PH: 417-781-4422.

KENTUCKY

Jan 3-4 KY, Louisville. Comic Book, Sports Cards & Collectibles Show, Oxmoor Ctr. I-264 at Shelbyville Rd., SH: mall hrs., T: 75-8', F: $85. for 1, $155. for 2, $225. for 3, A: free. Front Row Promotions, Inc., Terry Armstrong, 1745 Houston Ct., New Albany, IN 47150. PH: 812-948-9902.

LOUISIANA

Jan 4 LA, Baton Rouge. Comic Book & Sports Cards Show, Holiday Inn South. I-12 & Airline Hwy., SH: 10am-5pm, T: 33, F: $45.-$55., A: $1.50. Anthony Barcellona, 2423 McHugh Rd., Baker, LA 70714. PH: 504-923-2349 or 775-9846.

Jan 10 LA, Alexandria. Comic Book & Sports Card Show, Mall. 3437 Masonic Dr., SH: 10am-6pm, T: 20-8', F: $55., A: free. Rick Koury, 4104 Leon Dr., Alexandria, LA 71303. PH: 318-443-0322.

MARYLAND

Dec 21 MD, Baltimore. Comic Book & Non-Sports Card Convention, Days Hotel. I-83, Exit 17, Timonium, SH: 10am-4pm, F: $60. for 1, $50. ea. for 2 or more. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587 or FAX: 301-203-0159.

Dec 21 MD, Gaithersburg. Comic Book & Collectibles Show, Holiday Inn. 2 Montgomery Village Ave., SH: 10am-4pm, T: 60, F: $55.-$65., A: $3. Magnificent Promotions, 13517 Teakwood Ln., Germantown, MD 20874. PH: 301-916-4194.

Dec 28 MD, Towson. Comic Book & BB Card Collector Show, Holiday Inn.I-695, Exit 29, Cromwell Bridge Rd., SH: 10am-4pm, T: 32-6', F: $35., A: $1. Jay's Promotions, Jay Grabowski, 4409 Vale Dr., Baltimore, MD 21236. PH: 410-529-1624.

Dec 28 MD, Silver Springs. Comic Book & Non-Sports Card Show, Armory Place. 925 Wayne Ave., SH: 10am-4pm, F: $65. for 1, $60. ea. for 2, $55. ea. for 3 or more. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587 or FAX: 301-203-0159.

Dec 28 MD, Bel Air. Comic Books, Non-Sports Cards & Action Figures Show, Comfort Inn-Edgewood. 1700 Van Bidder Rd. (Exit 77A off I-95), SH: 11am-4pm, T: 20, F: $50., A: $2., under 7 free. Fred Edeson, PH: 410-730-8093.

MASSACHUSETTS

Dec 21 MA, South Attleboro. Comic Book, Toys, Non-Sports Card & Collectibles Show, K of C Hall. 305 Highland St., Rt. 95 take Exit 3 or 3B to Rt. 123 W., SH: 10am-3pm, T: 59, A: $3. Harry Martin, 11 Elm St., Hopkinton, MA 01748. PH: 508-435-7831.

Dec 28 MA, Boston. Comic Book Spectacular, Radisson Hotel. Formerly Howard Johnson 57th, 200 Stuart St., SH: 10am-5pm, T: 85-8', F: $85., A: $4. Primate Promos., PH: 978-388-6576.

MICHIGAN

Dec 20-21 MI, Roseville. Comic Book, Sports Card & Collectibles Show, Towne Ctr. 12 Mile & Gratiot, SH: Sat. 10am-8pm, Sun. 11am-4pm, T: 50-8', F: $40., A: free. Rick Behar, 3990 W. 12 Mile Rd. #185, Berkley, MI 48072. PH: 248-557-1529.

Dec 26-28 MI, Roseville. Comic Book, Sports Card & Collectibles Show, Towne Ctr. 12 Mile & Gratiot, SH: Fri. 3pm-8pm, Sat. 10am-8pm, Sun. 11am-4pm, T: 50-8', F: $50., A: free. Rick Behar, 3990 W. 12 Mile Rd. #185, Berkley, MI 48072. PH: 248-557-1529.

Dec 28 MI, Livonia. X-Trava Con, K of C Hall. 19801 Farmington Rd. (bet. 7 Mile & 8 Mile Rd.), SH: 10am-4pm, T: 65-8', F: $35. in advance, $40. day of show, A: $2. Motor City Conventions, Michael Goldman, 19785 W. 12 Mile Rd. Ste. 231, Southfield, MI 48076. PH: 248-426-8059.

Jan 1 MI, Eastpoint. 3rd Annual New Year's Day Toy Show, Eagles Hall. 8 Mile Rd., just W. of Gratiot, SH: 10am-3pm, A: $3. Classic Prods., PO Box 472, Fraser, MI 48026. Joseph Pellegrino, PH: 810-792-9461, 775-3289 or John, PH: 810-939-4205.

Jan 4 MI, Saginaw. Comic Book, Sports Card & Memorabilia Show, St. Vincent Home-Boysville. 925 N. River, SH: 9:30am-4:30pm, T: 30-8', F: $20. for 1, $35. for 2, A: free. Rick Doud, PH: 517-684-2684 or 752-5622.

Jan 4 MI, Clawson. Encore-Con Comic Book, Non-Sports Card & Toy Show, K of C. 870 N. Main St. (btw. 14 & 15 Mile Rd.), SH: 10am-4pm, T: 45-8', F: $35. in advance, $40. day of show, A: $2., 6 & under free. Motor City Conventions, 19785 W. 12 Mile Rd., Ste. 231, Southfield, MI 48076. PH: 248-426-8059.

Jan 9-11 MI, Roseville. Comic Book, Sports Card & Collectibles Show, Towne Ctr.-12 Mile & Gratiot, SH: Fri. 3pm-8pm, Sat. 10am-8pm, Sun. 11am-4pm, T: 50-8', F: $50., A: free. Rick Behar, 3990 W. 12 Mile Rd. #185, Berkley, MI 48072. PH: 248-557-1529.

MISSOURI

Jan 9-11 MO, Joplin. 15th Annual MO-ARK Comic Book & Sports Card Show, Northpark Mall. SH: Fri. & Sat. 10am-9pm, Sun. 12noon-6pm, T: 50, F: $100. for 1, $180. for 2, A: free. Tim Belk, 2811 Joplin St., Joplin, MO 64804. PH: 417-781-4422.

NEW JERSEY

Dec 17 NJ, Rochelle Park. Comic Book, Sports Cards, Memorabilia & Collectibles AUCTION, Ramada Hotel. 375 W. Passaic St. off Exit 160 Garden State Pky., SH: preview 7pm, auction 7:45pm-10pm, A: free. Vic's Coins, PO Box 323, Rochelle Park, NJ 07662. PH: 201-845-0259.

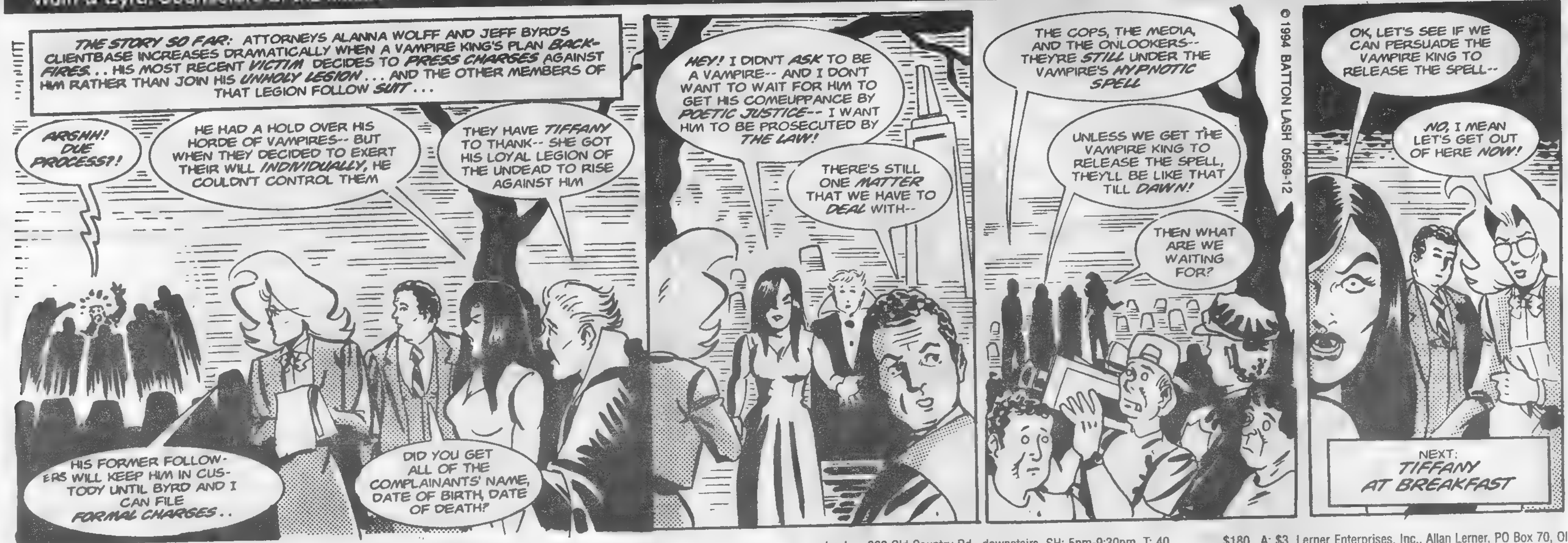
Dec 18 NJ, Elmwood Park. Comic Book, Sports Card & Collectibles Show, American Legion Post #147. Legion Pl., (1 blk. W. of Midland Ave. on Market St.), SH: 5pm-10pm, T: 40-6', F: $20. for 1, $35. for 2, A: $1. Gary Sipos, 41 Cedar St., Garfield, NJ 07026. PH: 201-340-2218 or 796-9717 day of show.

Dec 21 NJ, Garfield. Comic Book, Sports Card & Collectibles Show, Boys & Girls Club. 490 Midland Ave., SH: 9:30am-3:30pm, T: 60-8', F: $30. for 1, $55. for 2, A: $1., under 7 free. Gary Sipos, 41 Cedar St., Garfield, NJ 07026. PH: 201-340-2218 or 478-7662 day of show.

Dec 27 NJ, Somerset. Comic Book Marketplace, Quality Inn. On Easton Ave., at Exit 6, Rt. 287, SH: 10am-4pm, T: 30-6', F: $75., A: $3. Ron Jordan, PO Box 11234, New Brunswick, NJ 08906. PH/FAX: 908-828-5955.

(Continues on Page 62)

Wolff & Byrd, Counselors of the Macabre By Batton Lash


THE STORY SO FAR: ATTORNEYS ALANNA WOLFF AND JEFF BYRD'S CLIENTBASE INCREASES DRAMATICALLY WHEN A VAMPIRE KING'S PLAN BACK-FIRES... HIS MOST RECENT VICTIM DECIDES TO PRESS CHARGES AGAINST HIM RATHER THAN JOIN HIS UNHOLY LEGION... AND THE OTHER MEMBERS OF THAT LEGION FOLLOW SUIT...
ARGHH! DUE PROCESS?!
HE HAD A HOLD OVER HIS HORDE OF VAMPIRES-- BUT WHEN THEY DECIDED TO EXERT THEIR WILL INDIVIDUALLY, HE COULDN'T CONTROL THEM
THEY HAVE TIFFANY TO THANK-- SHE GOT HIS LOYAL LEGION OF THE UNDEAD TO RISE AGAINST HIM
HIS FORMER FOLLOWERS WILL KEEP HIM IN CUSTODY UNTIL BYRD AND I CAN FILE FORMAL CHARGES..
DID YOU GET ALL OF THE COMPLAINANTS' NAME, DATE OF BIRTH, DATE OF DEATH?
HEY! I DIDN'T ASK TO BE A VAMPIRE-- AND I DON'T WANT TO WAIT FOR HIM TO GET HIS COMEUPPANCE BY POETIC JUSTICE-- I WANT HIM TO BE PROSECUTED BY THE LAW!
THERE'S STILL ONE MATTER THAT WE HAVE TO DEAL WITH--
THE COPS, THE MEDIA, AND THE ONLOOKERS-- THEY'RE STILL UNDER THE VAMPIRE'S HYPNOTIC SPELL
UNLESS WE GET THE VAMPIRE KING TO RELEASE THE SPELL, THEY'LL BE LIKE THAT TILL DAWN!
THEN WHAT ARE WE WAITING FOR?
© 1994 BATTON LASH 0569-12
OK, LET'S SEE IF WE CAN PERSUADE THE VAMPIRE KING TO RELEASE THE SPELL--
NO, I MEAN LET'S GET OUT OF HERE NOW!
NEXT: TIFFANY AT BREAKFAST

EVENTS

(From Page 61)

Dec 28 NJ, Clifton. Comic Book, Sports Card & Collectibles Show, Boys & Girls Club. 802 Clifton Ave., SH: 9:30am-3:30pm, T: 50-8', F: $30. for 1, $55. for 2, A: $1., under 7 free. Gary Sipos, 41 Cedar St., Garfield, NJ 07026. PH: 201-340-2218 or 779-9332 day of show.

Dec 28 NJ, Bordentown. Comic Book Marketplace, Days Inn. On Rt. 206 North off Exit 7 of the NJ Tpke., SH: 10am-4pm, T: 30-6', F: $45., A: $3. Mid Jersey Conventions, John Belskis, 72 Hanover St., Pemberton, NJ 08068. PH: 609-894-0586.

Jan 1 NJ, E. Brunswick. New Year's Day Comic Book, Card & Toy Show, Ramada Inn. Rt. 18 S. at NJ Tpke. Exit 9, SH: 11am-5pm, T: 55-60 6' & 8', F: $40.-$50. for 1, $30.-$40. ea. add'l. Sallie Natowitz, PO Box 796, Matawan, NJ 07747. PH: 732-583-7915.

Jan 3-4 NJ, S. Plainfield. World of Comics & Cards Conventions, Middlesex Mall. Hadley & Stelton Rds., SH: Sat. 10am-9:30pm, Sun. 11am-5pm, T: 85-8', F: Sat. $100., Sun. $65. for 1 day, $150. for 2 days, A: free. Anthony Grimando, PO Box 23, Dunellen, NJ 08812. PH/FAX: 732-968-3886.

Jan 4 NJ, Garfield. Comic Book, Sports Card & Collectibles Show, Boys & Girls Club. 490 Midland Ave., SH: 9:30am-3:30pm, T: 60-8', F: $35. for 1, $65. for 2, A: $1., under 7 free. Gary Sipos, 1 Garden Ct. N., Garfield, NJ 07026. PH: 973-340-2218 or 478-7662 day of show.

Jan 4 NJ, Hazlet. Comic Book, Sports Card & Collectibles Show, Ramada Inn. 2870 Hwy. 35 Pky. Exit 117 to Rt. 35 S. 2 mi., SH: 9:30am-3:30pm, T: 40-8', F: $50., A: $2. Collectors Showcase, Sandy Grecco, PO Box 189, Atlantic Highlands, NJ 07716. PH: 732-291-1632.

Jan 4 NJ, Bordentown. Comic Book, Non-Sports & Sports Card Show, Armory. Rt. 206, off Exit 7 of NJ Tpke., SH: 9:30am-3:30pm, A: $2. EMCEE Conventions, PO Box 151, Hightstown, NJ 08520. PH: 609-448-7585.

Jan 11 NJ, Elmwood Park. Comic Book, Sports Card & Collectibles Show, American Legion Post #147. Legion Pl. (1 blk. W. of Midland Ave. off Market St.), SH: 9:30am-3:30pm, T: 50-6', F: $30. for 1, $55. for 2, A: $1., under 7 free. Gary Sipos, 1 Garden Ct. N., Garfield, NJ 07026. PH: 973-340-2218 or 201-796-9717 day of show.

NEW YORK

Dec 17 NY, Westbury-L.I. Wed. Night Comic Book & Card Show, Holiday Inn. 369 Old Country Rd., downstairs, SH: 5pm-9:30pm, T: 40, F: $50., A: free. Fred or Deborah Kassinove, PH: 516-365-4402.

Dec 19 NY, Brooklyn. Comic Books, BB Cards, Toys & Collectibles Show, St. Dominics Church. 20th Ave. & Bayridge Pky. (75th St.), SH: 6pm-10pm, T: 50-9', F: $40. Sunrise Prods., PO Box 340625 Ryder Station, Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Dec 20-21 NY, Sayville-LI. Monthly Comic Book, Non-Sports Cards, Toys & Coll. Show, Attias Mart Indoor Flea Market. 5750 Sunrise Hwy., corner of Sunrise & Broadway, SH: 10am-5pm, T: 40, A: free. Paul DeCarlo, PH: 516-289-7398.

Dec 20-21 NY, Fishkill. Comic Book, Sports Cards & Collectibles Show, Dutchess Mall. Rt. 9, SH: Sat. 10am-9pm, Sun. 12noon-5pm, T: 40-8', F: $100., A: free. Scott Binder, PO Box 4100, New Windsor, NY 12553. PH: 914-569-3080.

Dec 21 NY, Brooklyn. Comic Book, Sports Card & Collectibles Show, Golden Gate Inn. Knapp St. & Shore Pky., SH: 9am-4pm, T: 48-8', F: $40., A: free. Mark, PH: 718-266-1625.

Dec 21 NY, Ozone Park. Comic Book, Sports Card, Coins & Memorabilia Show, Jewish Ctr. 107-01 Crossbay Blvd. (next to Esquire Diner), SH: 10am-4pm, T: 36-8', F: $37.50 for 1, $65. for 2, A: $1. Rio Grande BB Card Co., Joseph Carnana, 114-32 150th Ave., S. Ozone Park, NY 11420. Joe, PH: 718-845-7240 or Tony, PH: 718-848-1795.

Dec 24 NY, Westbury-L.I. Wed. Night Comic Book & Card Show, Holiday Inn. 369 Old Country Rd., downstairs, SH: 5pm-9:30pm, T: 40, F: $50., A: free. Fred or Deborah Kassinove, PH: 516-365-4402.

Dec 26 NY, Brooklyn. Comic Books, BB Cards, Toys & Collectibles Show, St. Dominics Church. 20th Ave. & Bayridge Pky. (75th St.), SH: 6pm-10pm, T: 50-9', F: $40. Sunrise Prods., PO Box 340625 Ryder Station, Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Dec 27-28 NY, Yonkers. Comic Book & Sports Card Show, Mall at Cross County. 750 Central Ave., SH: 10am-6pm, T: 40-8', F: $105., A: free. Steve Tepper, 57-65 59th St., Maspeth, NY 11378. PH: 718-894-5310 or 516-379-8000.

Dec 28 NY, Centereach. Comic Book & Sports Card Show, VFW Post #4927. 31 Horseblock Rd., SH: 10am-4pm, T: 56-6' & 8', F: $35.-$45., A: $1. Steve Gardner, 28 Blackwell Ln., Stony Brook, NY 11790. PH: 516-689-5592.

Dec 28 NY, Brooklyn. Comic Books, Toys, Sports, Non-Sports Cards & Collectibles Show, Temple Hillel. 2164 Ralph Ave. (at Ave. L), SH: 10am-5pm, T: 50, F: $40., A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625 Ryder Station, Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Dec 28 NY, Newburgh. Comic Book, Sports Cards & Collectibles Show, Holiday Inn. Rt. 17 K, SH: 10am-5pm, T: 35-8', F: $50., A: free. Scott Binder, PO Box 4100, New Windsor, NY 12553. PH: 914-569-3080.

Dec 31 NY, Westbury-L.I. Wed. Night Comic Book & Card Show, Holiday Inn. 369 Old Country Rd., downstairs, SH: 5pm-9:30pm, T: 40, F: $50., A: free. Fred or Deborah Kassinove, PH: 516-365-4402.

Jan 3 NY, Sayville-LI. Comic Book, Non-Sports & Action Figure Show, Attias Mart Indoor Flea Market. 5750 Sunrise Hwy. & Broadway, SH: 10am-5pm, T: 40, A: free. Paul DeCarlo, PO Box 1354, Massapequa, NY 11758. PH: 516-289-7398.

Jan 3-4 NY, Hempstead. Comic Book & Sports Collectors Show, Hofstra Univ. Student Center. Meadowbrook Pky. to Exit M4W, Hempstead Tpke. W. to Main, SH: 10am-4pm, T: 80-6' & 8', F: $140.-$180., A: $3. Lerner Enterprises, Inc., Allan Lerner, PO Box 70, Old Bethpage, NY 11804. PH: 516-752-7557.

Jan 9 NY, Brooklyn. Fri. Nite Comic Book, Sports Card, Non-Sports Card, Toys, Action Figure & Collectibles Show, St. Dominics Church. 20th Ave. & Bayridge Pky. (75 St.), SH: 6pm-10pm, T: 50-9', F: $40., A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625 Ryder Stn., Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Jan 10 NY, Staten Island. Comic Book & Sports Card Show, St. Sylvester's School. 884 Targee St., Clove-Richmond Rd., Exit 278, SH: 10am-4pm, T: 40-9', F: $50., A: free. Joe Dezio, 884 Targee St., Staten Island, NY 10804. PH: 718-351-8056.

Jan 10 NY, Manhattan. Big Apple Comic Book & Toy Convention, St. Paul Apostle Church. 9th Ave. btw. 59th & 60th St., SH: Sat. 10am-6pm, A: $5. PH: 718-275-1567.

Jan 11 NY, Brooklyn. Sun. Comic Book, Non-Sports Card, Toy, Action Figure & Collectibles Show, Temple Hillel. Ralph Ave. at Ave. L, SH: 10am-5pm, T: 50-8', F: $40., A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625 Ryder Stn., Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Jan 17 NY, Sayville-LI. Comic Book, Non-Sports & Action Figure Show, Attias Mart Indoor Flea Market. 5750 Sunrise Hwy. & Broadway, SH: 10am-5pm, T: 40, A: free. Paul DeCarlo, PO Box 1354, Massapequa, NY 11758. PH: 516-289-7398.

NORTH CAROLINA

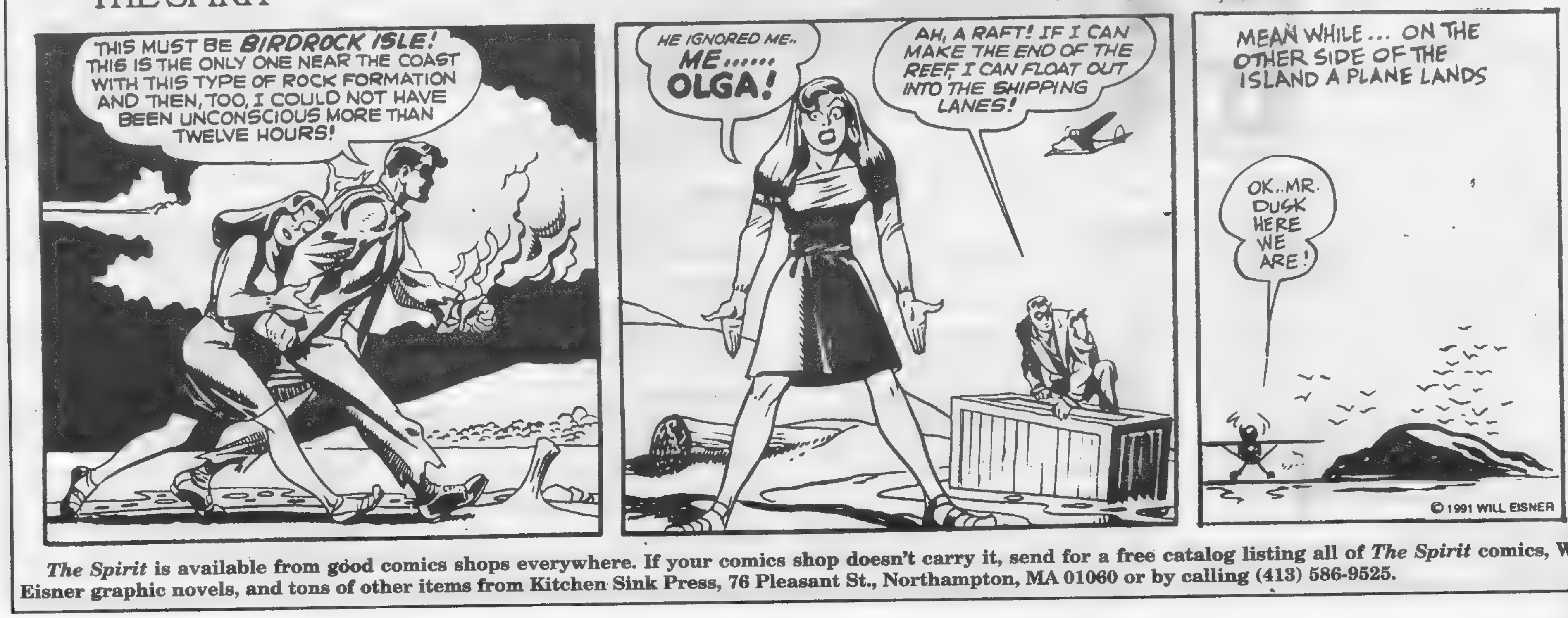
Jan 17-18 NC, Raleigh. Comic Book & Sports Card Show, State Fairgrounds. 1025 Blueridge Rd., SH: Sat. 9am-5pm, Sun. 10am-4:30pm, T: 285, F: sold out. Carolina Hobby Expo, PH: 704-786-8373 after 4pm.

OHIO

Dec 28 OH, Cincinnati. Comic Book & Non-Sports Card Convention,

(Continues on Page 87)

THE SPIRIT OLGA BUSTLE #11 WILL EISNER


THIS MUST BE BIRDROCK ISLE! THIS IS THE ONLY ONE NEAR THE COAST WITH THIS TYPE OF ROCK FORMATION AND THEN, TOO, I COULD NOT HAVE BEEN UNCONSCIOUS MORE THAN TWELVE HOURS!
HE IGNORED ME.. ME...... OLGA!
AH, A RAFT! IF I CAN MAKE THE END OF THE REEF, I CAN FLOAT OUT INTO THE SHIPPING LANES!
MEAN WHILE... ON THE OTHER SIDE OF THE ISLAND A PLANE LANDS
OK..MR. DUSK HERE WE ARE!
© 1991 WILL EISNER

The Spirit is available from good comics shops everywhere. If your comics shop doesn't carry it, send for a free catalog listing all of *The Spirit* comics, Will Eisner graphic novels, and tons of other items from Kitchen Sink Press, 76 Pleasant St., Northampton, MA 01060 or by calling (413) 586-9525.

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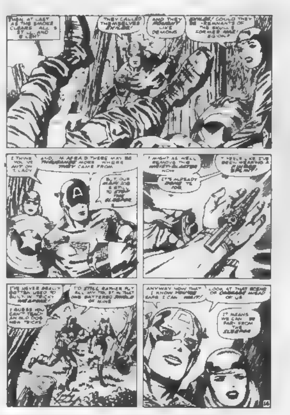
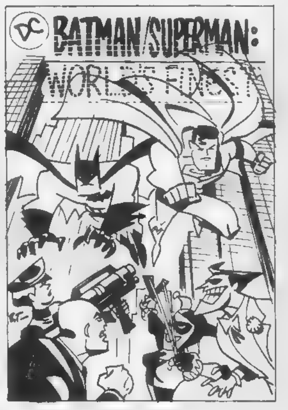


JACK KIRBY
Captain America #102 p.14; signed $475.00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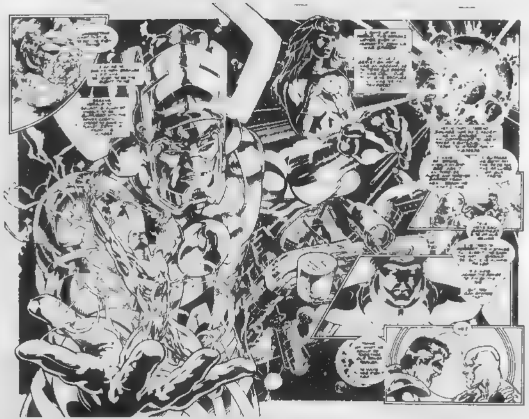
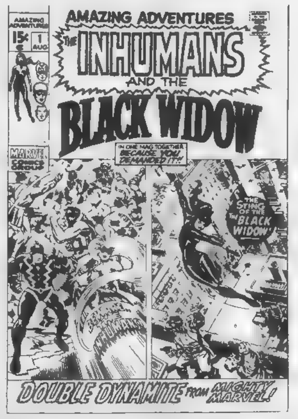


DARRYL BANKS
Green Lantern/Silver Surfer #1 p.18 & 19 (double page spread); Sufer origin retold; inked by Terry Austin $375.00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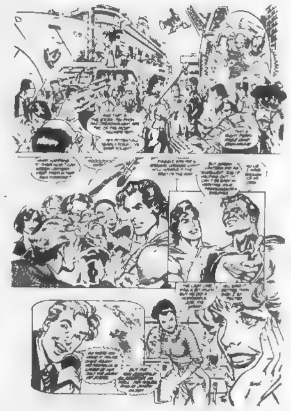
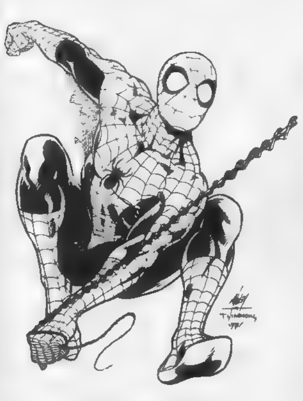
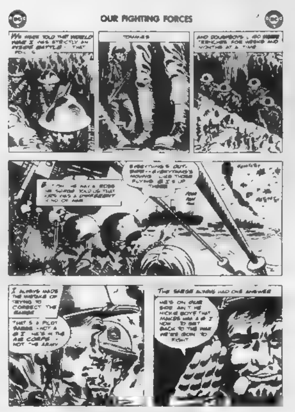
Cover to Amazing Adventures #1 (1970) $2,300.00



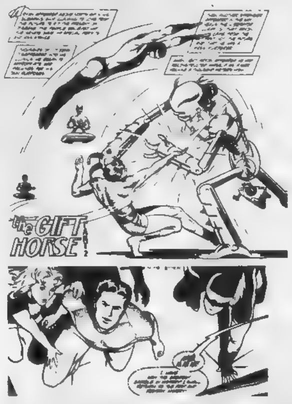
J.L. GARCIA LOPEZ
Superman #105 p.22; Green Lantern App. $150.00



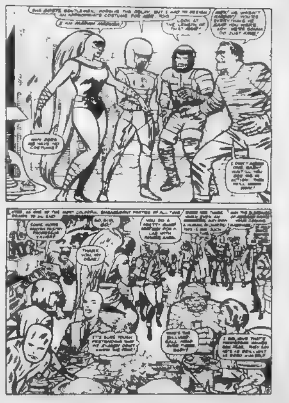
MATT HALEY
8½"x11" on bristol; inked by T. Simmons $100.00


OUR FIGHTING FORCES

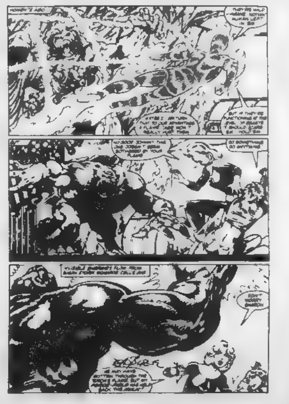
JOE KUBERT
Our Fighting Forces #19 p.2 (1957); Large art $375.00


The GIFT HORSE

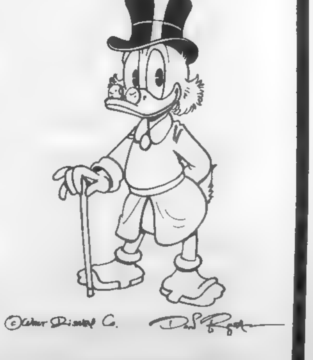
STEVE RUDE
Part Two Splash from Magnus/Nexus X-over; Large art $400.00



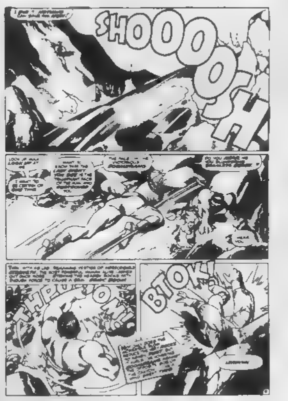
JACK KIRBY
FF. #36 p.8; 1st costumed Medusa; Avengers + X-Men App.; Large art ..$2,500.00



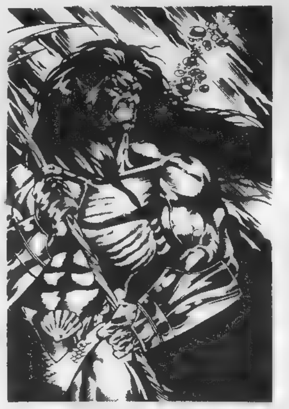
JOHN BYRNE
FF. Annual #17 p.34; Large art .. $175.00



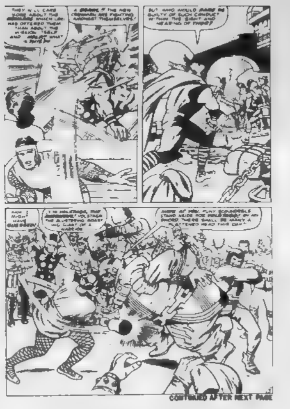
DON ROSA
8"x10" Uncle Scrooge on bristol; signed $90.00


SHOOOOSH
BTOK

GIL KANE
Tales to Astonish #88 p.9; Large art $300.00



SHAWN MCMANUS
11"x17" Namor on bristol; signed $85.00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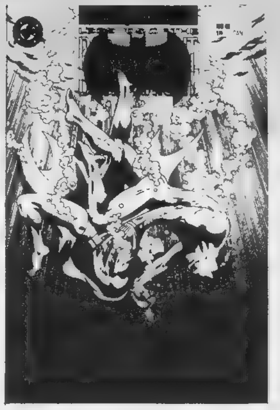
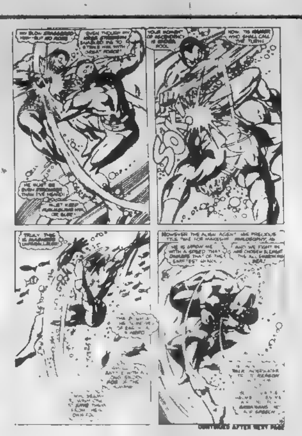
JACK KIRBY
JIM.#119 p.3; 1st panel app. of Volstagg; Large art $900.00



RUSS HEATH
Cover to Legends of the Dark Knight #48 .... $400.00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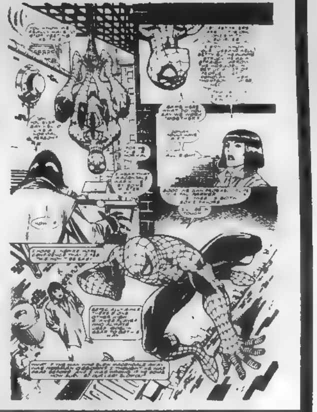
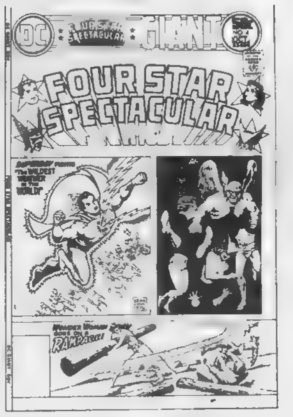
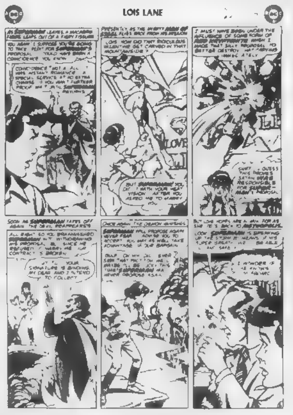
GENE COLAN
Captain Marvel #4 p.15; Sub-Mariner App.; signed $175.00



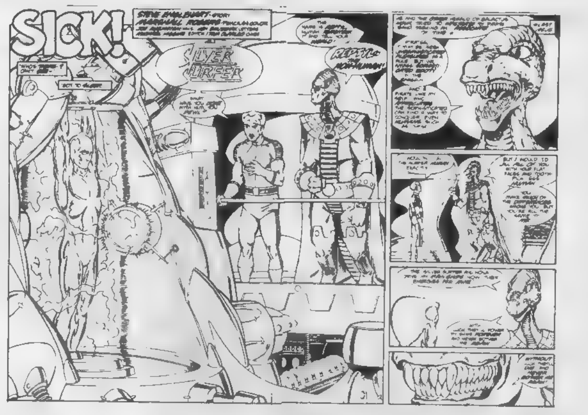
RON FRENZ
Hobgoblin Lives #2 p.7; signed ... $150.00


DC GIANT
FOUR STAR SPECTACULAR

ERNIE CHAN
Cover to DC Four Star Spectacular #4 (1976) $150.00



KURT SCHAFFENBERGER
Lois Lane #41 p.6 (1963); Large art $350.00



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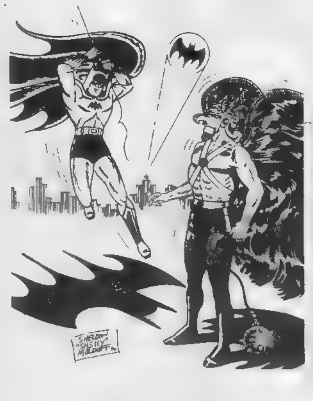
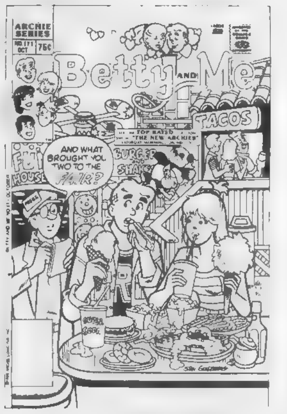
Silver Surfer #12 p.2 + 3 (double page spread) $160.00



SHELDON MOLDOFF
9"x12" full color and signed $100.00


ARCHIE SERIES
Betty and Me
TACOS
AND WHAT BROUGHT YOU TWO TO THE ?

STAN GOLDBERG
Cover to Betty and Me #171 (1988) $75.00

Patsy Walker and Spider-Man: Something in common

By
Paul Curtis

"It's refreshing to seek out Stan's stories (presuming you have access to a pile of 40-year-old comics) by reading a page of dialogue and guessing whether it sounds like something Stan would write."
— Paul Curtis

Stan Lee's work in the comics field stretches back over the past 57 years and, although he is considered one of the most important figures in comics history, it is difficult to find examples of many of the genres in which he has written. It would be nearly impossible to compile a complete Stan Lee checklist: Along with the well-known and often-reprinted Marvel universe adventures, Stan scripted numerous Western, romance, teen-humor, crime, funny-animal, war, horror, science-fiction, satire, and situation-comedy stories. A compilation of his "Stan's Soapbox" editorials, alone, could stand as a separate volume.

To make the task more difficult, most of Stan's pre-*Fantastic Four* work has never been reprinted. Even during his best-known period, he was writing *Millie the Model* and *Patsy Walker* in addition to *Fantastic Four* and *Spider-Man* — to say nothing of such curiosities as *Monsters Unlimited*, a black-and-white magazine comprising monster movie stills with humorous captions.

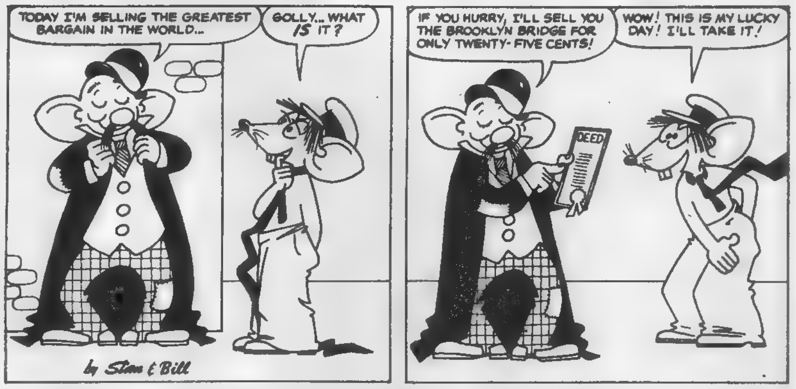
The difficulty for anyone attempting a Stan Lee checklist is plain: Even if a reader enjoyed his super-hero yarns, would that be enough of a motivation to seek out his horror stories in *Menace*? How about the more lighthearted adventures of *Sherry the Showgirl*? Would the same reader care to *Meet Miss Bliss*? Or *Marvin Mouse*? How about *Little Lizzie*? While completing a Stan Lee collection would be nearly impossible, it *is* possible to catch a glimpse of some of his 1950s work. Some of his horror, Western, and humor stories were reprinted during an attempt to lower production costs in the early '70s. (For a real head-spinner, try to find issues of *Li'l Kids* or *Peter the Little Pest* — then read some early issues of *FF* or *Spider-Man*.) The rest remains unseen, except by the few fans with access to the original printings.

Is there any reason to bother to read these pre-Marvel universe works?

It depends on what you're looking for.

Continuity buffs will find almost all of the material completely irrelevant; there are very few undiscovered teen-age mutants or pre-Spidey Aunt May appearances. On the other hand, it's refreshing to seek out Stan's stories (presuming you have access to a pile of 40-year-old comics) by reading a page of dialogue and guessing whether it sounds like something Stan would write. His dialogue tends to sound just a bit more like normal spoken English (especially in the horror and fantasy comics) than the conversation in other stories from the same issues.

He also delights in writing wiseguy characters who make a lot of cracks about the other characters and situations in the story. Many of Stan's plots are clever (in fact, he used them again and again, presuming that the comics would have a completely new readership every few years), but it's the smartmouth dialogue which makes the stories fresh and readable, decades after their publication.


TODAY I'M SELLING THE GREATEST BARGAIN IN THE WORLD...
GOLLY... WHAT *IS* IT?
IF YOU HURRY, I'LL SELL YOU THE BROOKLYN BRIDGE FOR ONLY TWENTY-FIVE CENTS!
WOW! THIS IS MY LUCKY DAY! I'LL TAKE IT!
DEED
by Stan & Bill

Sub-Mariner creator Bill Everett and Stan collaborated on humor features like "Marvin's Merry Madcaps" in ***Marvin Mouse.***

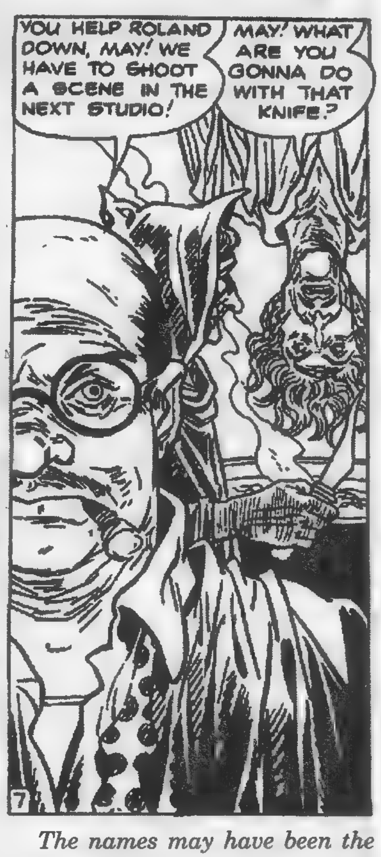
It's possible that the relatively natural dialogue in 1950s Atlas Comics works against their collectibility. E.C. comics had a literary flavor, and its other competitors often had such unspeakable, Ed Wood-like dialogue, it made them stand out in memory. Comics edited by Stan Lee are often so easy to read, the conversation is difficult to remember. This may not sound like praise, but a quick browse through a stack of current comic books will show just how common bad dialogue can be. Try reading them aloud: Many comics are embarrassing after only a few lines; most Atlas comics can be read aloud with comfort; Stan's stories are fun.

One of the remarkable developments in Stan's writing during the '60s is that he was increasingly inclined to write wisecracking heroes, most notably Spider-Man and Ben Grimm, whereas it was more common for his earlier heroes to be a bit stuffy (after the fashion of most 1940s comic-book heroes).

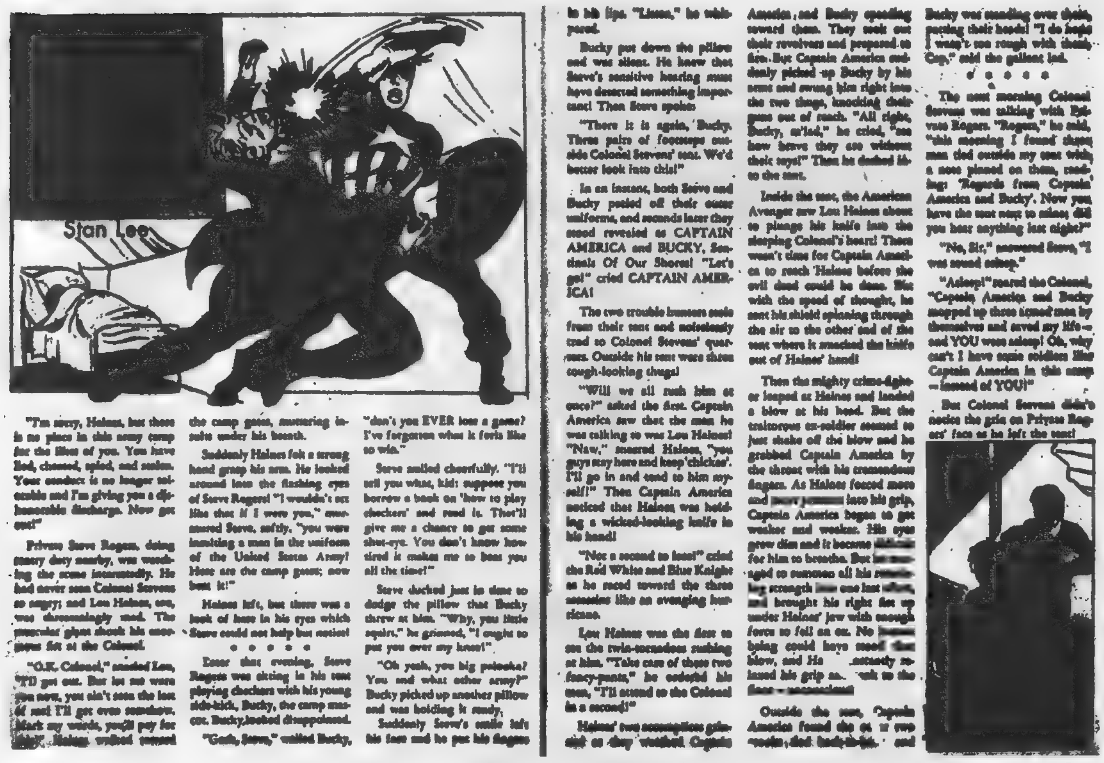
Today's fans might find it jarring to do comparative reading and see that Spider-Man's dialogue is closer to Patsy Walker's than that of any other Lee-scripted character from the 1950s. As you can imagine, it's easy to tell the two characters apart (Patsy was never inclined toward feelings of inferiority, for a start), but, if *she'd* been the one bitten by a radioactive Spider, odds are that her banter during fight scenes would have been almost identical to that of Peter Parker.

It's interesting to compare Stan's Marvel universe writing with his earlier material, most of which had to be complete in seven pages or less. He usually wrote about ordinary people with ordinary human desires, put in unusual circumstances in which their motives are carried a bit too far. In "The Devil and Donald Webster," for instance, the title character wants nothing except to get away from being bullied (a common human wish) — but he carries it to the point at which he barters his soul to the devil (which goes beyond normal bounds of safety or sanity). In "The Face of Horror," an ugly man wants surgery which will make his face more appealing

(Continues on Page 66)


YOU HELP ROLAND DOWN, MAY! WE HAVE TO SHOOT A SCENE IN THE NEXT STUDIO!
MAY! WHAT ARE YOU GONNA DO WITH THAT KNIFE?
7

The names may have been the same, but later Marvel Comics mainstays were quite a bit different from the characters appearing in horror titles like ***Suspense*** *(the panel shown here is from "The Boiling Point," written by Stan and illustrated by Gil Kane for issue #24). Thank goodness May wasn't asked to whip up some wheatcakes.*



Stan's first text piece was written for ***Captain America Comics #3*** *(May 41). For more on his Golden Age work, see Page 68.*

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1 Fine+ 5.00
1 VG-FN, 3 VF-NM 3.50@
4 Fine+, 5-10, 13-15, 17-22 (All VF) 1.50@
17 VF-NM 1.75
Giant-Size 1 VF 3.50
Giant Size 1 VG-Fine, 2 Fine, 3 Fine+, 4 VG-FN, 5 Fine 2.00@
Giant-Size 5 NM 4.00
Giant-Size 5 VF 3.00
Giant-Size 5 Fine-VF 2.50

MARVEL ADVENTURES... (1975)
1 VF 3.00
1 Fine-VF 2.00

MARVEL CHILLERS
1 VF-NM 2.50
2 VF, 4 NM, 7 Fine-VF 2.25@
3 VF, 5 VF-NM, 7 VF (Kirby Cov.) 3.00@
4 VF, 6 Fine-VF 1.50@

MARVEL CLASSICS...
1 NM 3.50
1 VF-NM 3.00
2, 6, 8, 13, 14 (All NM) 2.25@
4 Fine-VF, 9, 17 (Fine+), 18, 20 (Fine), 26, 27 (Fine-VF) 1.50@
15, 16, 19, 21, 24 (All VF) 1.75@
25 VF-NM 2.00

MARVEL COLLECTORS' ITEM CLASSICS
1 Fine+ 15.00
1 VG, 3 Fine+ 8.00@
2, 4 (Fine-VF) 10.00@
2, 3 (Fine) 7.00@
3 VG 4.00
4 VF 12.00
4 G-VG 3.00
5, 6, 11, 12, 14, 17, 18, 22 (All VF-NM) 8.00@
5, 6, 7, 9, 10, 11, 16, 18 (All Fine) 3.50@
5, 6, 7, 8, 9, 14, 15, 17 (All VG-FN) 2.50@
7, 9, 10, 13, 15-17, 19, 20, 21 (All NM) 10.00@
7, 8, 12 (All VG) 2.25@
9, 11, 13, 18-20 (All VF) 7.00@
12, 15-17, 22 (Fine-VF) 5.00@

MARVEL COMICS PRESENTS
1 NM 5.00
2-5 (All NM) 2.50@
7-9 (NM) 1.50@

MARVEL DOUBLE FEATURE
1 NM 4.00
1 Fine-VF 2.50
5, 9, 11, 16 (All VF-NM) 2.00@
10, 15 (All VF) 1.75@

MARVEL FANFARE
1 NM 4.00
2 VF+ 2.00

MARVEL FEATURE (1971)
1 Fine-VF 25.00
1 G-VG, 2 Fine+ 8.00@
2, 3 (VG-FN) 5.00@
3 VF 15.00
3 Fine 7.00
3 Abt. VG 3.50
4 VF 6.00
4 VG+ 2.00
4 Abt. VG 1.50
5, 6, 8, 9 (All VF) 2.50@
5, 7 Fine+ 1.75@
8, 9, 10 (All Fine-VF), 12 VG+ 2.00@
9 VF-NM, 11 Fine+ 3.00@
10 NM, 11 VF 4.00@

MARVEL GUIDE TO COLLECTING COMICS
1982 NM (16 Pgs) 8.00

MARVEL PREMIER
1 VF 20.00
1 Fine-VF 17.00
1 Fine+ 12.00
1 VG-FN, 2 Fine-VF 10.00@
1 VG+, 2 Fine+ 7.50@
2, 3 (VG-FN), 4 VF, 8 VF-NM 5.00@
3 Abt. VG, 5, 6 (Fine-VF) 3.00@
6, 8 (VF) 3.50@
7, 9 (Fine), 11, 14 (Fine+) 1.50@
11, 14 (NM) 3.50
11 VF 2.00
13 VF-NM 2.50
13 Fine-VF 1.75
15 Fine+ (Origin Iron Fist) 15.00
15 Abt. VG 6.00
15 G-VG, 16 Fine, 20, 23 (Fine-VF) 4.00@
16 NM 10.00
16 VF 7.00
17, 18 (VF-NM), 25 VF 7.50@
17, 20, 21, 22, 23, 24 (All Fine) 3.25@
18, 22 (VF) 6.00@
18, 19, 21 (All VG), 31 VF, 32, 33, 42 (VF-NM), 42 VF, 46 VF-NM, 51 VF, 52 NM, 53 NM 1.50@
20, 24 (VG-FN) 1.75@
21, 24 (NM), 25 VF-NM 9.00@
25 Fine-VF (Byrne Iron Fist) 5.00
25 Fine, 50 VF-NM (A. Cooper) 3.50@
26 NM, 28 Fine (Morbius) 3.00@
27 VF-NM 2.50
27 VF 2.00

MARVEL PRESENTS
1 NM 3.50
1 Fine-VF, 3 VG, 4, 7, 8, 9 (All Fine) 2.00@
2 VF, 3 VG-FN, 4, 5, 6, 10, 11 (All Fine-VF) 2.50@
3 NM (Guardians) 7.50
3 VF-NM 6.00
3 VF 5.00
3 Fine-VF, 4, 5, 6, 11, 12 (All VF) 3.50
12 NM 6.00

MARVEL'S GREATEST COMICS
23, 30, 32, 33 (All NM) 5.00@
24, 25, 33 (All Fine-VF) 2.00@
28 VF-NM 3.50
29, 30, 33 (All VF) 2.50@

MARVEL SPOTLIGHT
1 Fine+ 6.00
1 Fine 5.00
1 VG-FN 4.00
2 VG+ (Werewolf) 10.00
2 Abt. VG 8.00
3 Almost Fine 2.50
3 Fine+, 4 Fine-VF 3.50@
3 VG, 4 G-VG 1.50@
4 VF 6.00
4 Fine 3.00
5 Fine (Origin Ghostrider) 30.00
6 VF, 8 VF 20.00@
7 NM 3[illegible].00
7 VF-NM, 8 VF-NM 25.00@
7 Fine+ 12.00
7 F-G, 8 F-G 2.00@
9 NM 25.00
9 VF, 11 VF 15.00@
9 VG-FN, 10 VG 5.00@
10 Fine-VF 12.00
10 Fine+, 11 Fine 10.00@
12 Fine+, 22 VF (Ghostrider) 4.00@
12 VG (Origin Son of Satan) 2.00
13 VF, 25 NM 2.25@
13 Fine, 15 VG-FN, 19 VG-FN, 21 Fine, 26 Fine 1.50@
14, 15, 17, 20, 23, 24 (All VF-NM), 29 Fine 2.75@
14 VF, 15 VF, 17 VF, 21 VF, 24 VF, 27 VF, 30 NM, 31 NM 2.25@
16 Fine-VF, 18 Fine+, 19 Fine-VF, 23 Fine+, 24 Fine-VF 1.75@
28 VF-NM (Moon Knight) 6.00
28 VF, 29 VF (Moon Knight) 4.50@
32 Fine+ (Spider-Woman) 2.50
33 VF-NM (Deathlock) 4.50
33 VF 3.50

MARVEL SUPER ACTION
1 VF NM 2.50

MARVEL SUPER HERO CONTEST OF CHAMPIONS
1 NM 3.00

MARVEL SUPER HEROES (1966)
1 VF-NM 40.00
1 VF 30.00
1 VG-FN 13.00
1 VG 9.00
12 NM (Origin Capt. Marvel) 65.00
12 VG-NM (Origin Capt. Marvel) 40.00
12 Fine-VF 35.00
12 Fine+ 20.00
12 Fine 18.00
12 VG 10.00
13 VF (2nd Capt. Marvel) 17.00
13 Fine-VF (2nd Capt. Marvel) 13.00
13 Fine+ 12.00
13 Fine 10.00
13 VG-FN 8.00
14 Fine-VF (Spider-Man Ish) 35.00
14 Fine (Spidey) 22.00
14 Almost Fine 17.00
14 VG-FN 15.00
15, 16 (G-VG) 2.00@
15 G, 20 VG 1.50@
16, 17 (Fine-VF) 3.50@
16, 17 (Fine+), 20 VG-FN 3.00@
16 VF Call
16, 17 (VG-FN), 28 VF 2.50@
18 Fine+ (Guardians) 13.00
18 Fine 10.00
18 VG+ 6.00
19 VF 4.50
19 Fine+ 3.50
21, 22, 24, 26, 28, 30 (All VF-NM) 3.00@
21, 27, 28, 30 (All Fine) 1.50@
22, 26, 29, 30 (Fine-VF) 1.75@
23, 24, 25, 31 (All NM) 4.00@

MARVEL TALES
1 VG 35.00
1 G+ 18.00
2 VG+ 10.00
2 Fine 20.00
2 VG-FN (British Ed.), 3 VG, 5 VF 5.00@
3 NM 25.00
4 VF, 6 NM, 7 NM 7.50@
4 Fine+ 4.50
4 Fine 4.00
6 VG+ 2.00
8 Fine, 9 VG-FN 2.50@
8 G-VG, 11 Fine+, 12, 14 (Fine), 16 Fine+ 1.50@
10, 11 (Fine-VF) 3.00@
12 NM (Goblin), 13 NM, 19 NM, 21 NM, 23 NM, 24 NM, 25 NM, 30 NM, 31 NM, 32 NM 4.50@
13 VF, 17 VF, 18 VF, 19 VF, 20 VF-NM, 24 VF, 29 VF-NM 2.50@

MARVEL TEAM-UP
2 Fine-VF, 3 Fine+ (Morbius) 10.00@
2 VG+ 5.00
3 VF (Morbius) 15.00@
5, 6, 7 (VG-FN) 3.50@
7-10 (All Fine-VF) 5.00@
8 Fine 4.00
13, 19 (VF-NM) 6.00@
13, 19 (Fine-VF) 2.75@
14 VF, 20 VF 5.00@
17 Fine+, 20 Fine+ 2.50@
21, 22, 24, 27, 28 (All VF-NM) 3.00@
23 VF, 26 VF, 30 VF 2.50@
25 Fine+, 29, 32, 33, 34, 35, 36, 37, 40 (All Fine-VF) 2.00@
24, 30 (VG-FN), 29 Fine, Annual 2 VF 1.50@
31 NM, 35 NM 3.50@
33 VF-NM, 34 VF-NM 3.00@
36 VF, 38 VF, 41 VF 2.50@
53 VF-NM (X-Men) 10.00
53 VF 7.00
54 VF 3.00
55 VF-NM (Warlock), 100 VF-NM 4.50@
56 VF-NM, 59 Fine+, 89 Fine+ 1.75@
57 NM, 91 NM 2.50@
117 VF-NM (Wolverine) 5.00
117 VF 4.00
Annual 1 NM 7.50
Annual 1 VF 5.00
Annual 1 Fine 3.00

MARVEL TRIPLE ACTION
1 Fine, Giant-Size 1 VF-NM 2.50@
2 Fine-VF, 8 Fine+, 12 Fine-VF, Giant-Size 1 Fine-VF, 2 Fine 1.50@

MARVEL TWO-IN-ONE
1 Fine-VF 10.00
1 Fine 7.00
2 VF, 3 VF 5.00@
2 Fine-VF, 3 Fine-VF 4.00
3 NM, 4 NM 8.00@
5 VF+ (Guardians) 7.50
5 Fine, 9 VF-NM 4.00@
6 VF-NM (Dr. Strange) 10.00
6 Fine-VF 6.00
7 NM, 8 VF (G.R.) 5.00@
8 NM (Ghost Rider) 8.00
8 Fine 3.00
7, 9, 10 (All Fine-VF), 8 VG+ 2.50@
11-14 (All Fine+), Annual 1 Fine-VF 1.50@
13 NM, 15 NM, 30 NM (Spider-Wom.) 3.50@
15, 19 (VF-NM), 32 NM, 69 NM 2.50@
30 VF-NM, 54 Fine-VF, 80 NM (G.R.) 3.00@
47 VF-NM, 51 NM 2.00@
Annual 2 Fine-VF 4.00
Annual 3 NM, 4 VF, 5 Fine-VF 1.50@

MASTER OF KUNG FU
17 VF+ (Starlin) 8.00
14 VG 2.00
18 VF-NM, 19 VF-NM, 20 VF NM 4.50@
18 Fine-VF, 29, 30, 34, 36 (All VF) 2.25@
19, 20 (Fine+) 2.00@
21 VF-NM 3.00
21, 22, 23, 26, 28 (All Fine+) 1.75@
24 VF-NM (Starlin) 3.50
25, 26, 29 (All VF-NM) 2.50@
25 Fine, 27 VG-FN, 32, 33 (Fine+) Annual 1 Fine+ 1.50@
24, 29, 30 (Fine-VF) 2.00@
31, 33 (VF-NM) 2.50@
Giant Size 1 Fine+ 2.50
Giant-Size 3 Fine+ 2.00

MIGHTY MARVEL WESTERN
1 VF (Kirby, Giant) 6.00
1 Fine-VF 4.00
5 VF-NM 4.50
6, 10, 13 (All Fine+) 3.50@
8 VG+, 11 VG+, 14 VG+ 2.50

MILLIE THE MODEL
130, 131 (All G-VG) 5.00@
132, 144, 184 (All VG) 6.00@
142 G+ 3.50

MODELING WITH MILLIE
40, 41, 51 (All VG) 8.00@
49 Fine 10.00
52 Abt. VG 6.00

MONSTERS ON THE PROWL
10 VG, 13 VG-FN, 14 VG, 16 VG, 19 VG-FN, 21 VG+, 22 VG, 24 VG, 26 VG+ 1.50@
11, 12, 16 (All VF) 2.25
12, 15, 16 (All Fine-VF) 2.00@
13, 15, 16, 21, 22, 23, 24 (All Fine) 1.75@
18 NM 2.50

NEW MUTANTS
1 NM, 9 NM 3.50@
2 NM, 3 NM 2.00@
4 NM, 5 NM 1.50@
25 NM, 26 NM 4.00
86 NM (Liefeld), 88 NM 7.50@
90 NM 5.00

NICK FURY AGENT OF SHIELD
1 Fine+ 13.50
2 NM 20.00
2, 3, 4 (All VF-NM) 15.00@
2 Almost VF 10.00
2, 3 Fine-VF 8.00@
2 VG 1.75
3 VF, 4 VF 12.00@
3 Fine 5.00
5 VF-NM (Classic Cov.) 20.00
5 VF+ 15.00
5 Fine-VF (Classic Cov.) 10.00
5 VG+, 7 Fine+ 5.00@
6 Fine 4.50
7 VF-NM 10.00
7 VF 8.00
8, 13 (NM) 6.00@
8 VG-FN, 13 Fine 1.75@
9, 10, 13 (All VF), 14 NM 4.00@
9 Fine+, 12 VG+ 2.00
10, 11, 13 (All Fine-VF) 3.00@
12 VF (Smith) 4.00
12 Fine-VF (Smith), 14 NM 3.50@
14 VF 2.50
12 G, 14 Fine-VF 1.50@
15 VF-NM (1st Bullseye) 18.00
15 VF (Bullseye) 13.50
15 Fine-VF 10.00
16, 17 (All VF; Giants) 2.00@
16, 17 Fine-VF 1.50@
18 VF-NM 2.50@

NIGHT RIDER (1974)
1 VG+ 3.50
2 Fine-VF, 4 VF 5.00@
2 Fine 4.00
2 VG 3.00
6 Fine-VF 4.50

NOT BRAND ECHH
1 Fine 7.50
1 VG+ 5.00
2 VG 2.00
4 Fine+ 4.50
5, 6 (NM), 7 NM (Stuporman) 10.00@
5 VG-FN 5.00
6 NM, 8 VF-NM (Beatles) 10.00@
6 Fine-VF 4.50
9 Fine+, 13 Fine 3.50@
10 VF-NM 10.00
10 G-VG 1.50

NOVA (1976)
1 NM 4.00
1 VF 3.00
8 NM, 12 VF 3.00@
10 VF 1.50

OMEGA THE UNKNOWN
6, 8, 9 (All NM) 1.75@
7, 10 (VF) 1.50@

OUR LOVE STORY
1 G, 17 Fine, 29 VG-FN 5.00@

OUTLAW KID (1970)
1 VF 3.00
1 Fine, 3 VF (Williamson) 2.00@
2 VF, 10 Fine-VF (New Origin) 2.50@
2 Fine+, 3 Fine-VF 1.50@
4 VF 1.75
4, 8 (Fine-VF), 25 VG 1.50@
5 VF-NM 2.50

PHOENIX
1 NM 2.50

POWER MAN
17 NM 6.00
17 VF, 19 NM 2.75@
18, 19, 24 (VF-NM) 2.50@
18-21, 25-27 (All Fine) 1.50@
22 NM 2.00
22, 24, 27, 28, 30 (All VF) 1.75@
66 NM (2nd Sabretooth) 12.00
66 VF, 84 VF 6.00@
78 NM 7.00
Annual 1 VF-NM 2.00
Giant-Size 1 VF 2.50

PUNISHER
1 NM 10.00
2 NM 6.00
3 NM, 5 NM 3.00@

PUNISHER (1987)
1 NM 6.00
2-5 (All NM) 2.00@
10 NM 4.00

RAWHIDE KID
45 G (Origin) 7.00
48, 53, 55, 56, 57, 58, 59, 60-62, 64, 65, 66, 67, 70 (All VG) 3.50@
54, 55, 57 (G-VG) 2.50@
56-62, 64 (All Fine) 6.00@
52, 53, 57, 58, 60, 61, 62, 64, 65, 66, 68 (All VG-FN) 5.00@
57, 62, 64, 66, 67, 69, 70 (All Fine+) 7.00@
58, 62-64, 69 (All VF) 9.00@
62 NM, 63 NM 15.00@
64, 67, 68, 69 (All VF-NM) 12.00@
71 NM 8.00
71, 72 (VG-FN) 3.00@
72, 73, 74-76, 78-80, 82 (All Fine) 3.50@
73, 76, 77, 83-85 (All [illegible]G) 2.50@
74, 84 VF-NM 7.00
79, 80, 81 (All Fine-VF) 4.00@
79, 81, 82 (All VF) 6.00@
83 NM, 85 NM, 86 NM 9.00
88, 89, 103, 105 (All Fine) 2.00@
143 VF 3.00
145 VF-NM 4.50
Special 1 VF-NM 4.00
Special 1 VF 3.00

RED SONJA (1977)
1 NM 3.00
1 VF 2.00
3, 4, 6, 7, 8, 10, 11, 12 (All NM) 1.50@

RED WOLF
1 Fine 2.50
2 VF, 4 VF, 7 VF 2.00@
3 Fine+, 6 Fine-VF, 7 Fine-VF, 9 Fine-VF 1.75@
5 Fine, 6 Fine, 8 Fine+ 1.50@

RINGO KID
1 VG-FN (Williamson), 2 VF, 3 VF, 4 VF, 5 VF, 8 VF, 9 VF, 18 VF 1.75@
2-4, 6, 10 (All VF-NM) 2.00@
5 VG-FN, 7 Fine, 11 VG, 13 VG, 19 VG 1.50@
10 NM, 12 Fine-VF (Giant) 2.25@

ROM
1 NM 2.00
17 NM, 18 NM 1.50@

SAVAGE SHE-HULK
1 NM 3.50

SGT. FURY
1 VG 165.00
4 Fine+ 40.00
4 Abt. VG 17.00
5 VF (1st Baron Strucker) 75.00
5 VG+, 6 Fine+, 8 Fine+ 22.00@
6 F-G, 9 G-VG, 10 G 7.00@
7, 10 (Fine-VF) 30.00@
7-9 (VG-FN) 17.00@
8 VF 45.00
8 VG, 9 VG, 10 VG+ 10.00@
9 VF-NM 60.00
9 Fine 20.00
11, 16, 19 (All Fine-VF) 15.00@
11, 12, 16 (G-VG) 4.00@
11, 12, 15, 16 (All VG+) 7.00@
12, 14, 17-20 (All Fine) 12.00@
12, 14, 15, 18 (All VG-FN) 9.[illegible]
13 VG (Capt. America) 35.00
13 Fine-VF 75.00
13 Fine+ 60.00
14, 16, 17, 19 (All VG) 6.00@
15 VF-NM, 19 VF-NM 35.00@
15, 16 (VF) 25.00@
17, 18, 19 (All Fine+) 9.00@
20 G 3.00
21, 26, 28, 29 (Fine-VF) 12.00@
21-25, 27 (All VG) 6.00@
21, 22, 27, 28 (All G-VG) 4.00@
22, 23, 28 (All VF-NM) 20.00@
22, 27 (Abt. VG) 5.00@
24 VF 15.00
26, 27, 29, 30 (All NM) 25.00@
25, 26, 29 (All Fine) 8.00@
27, 28, 30 (All Fine+) 9.00@
31, 34, 35, 40, 41, 42, 46-48 (All VF NM) 12.00@
31, 38, 40, 45, 46, 48 (All G+) 1.50@
32, 33, 35, 36, 37, 39, 44, 45, 46, 47-49, 50 (All NM) 15.00@
32, 33, 34, 36, 37, 39, 44, 46, 47-50 (all Fine-VF) 8.00@
32, 34 (VG+) 3.00@
33, 35, 36, 38, 39, 41, 42, 44, 46, 48 (All VF) 10.00@
33, 34, 40, 44, 46, 48 (All VG) 2.50@
35, 36-38, 40, 42-50 (All Fine) 5.00@
43 NM (Bob Hope Ish) 18.00
43 VF-NM (Bob Hope) 15.00
46, 48 (VG-FN) 3.50@
51-60 (All VF-NM) 7.50@
51, 53, 56, 57, 59 (All VF) 6.00@
52, 53, 54, 55, 56, 57, 58, 59, 60 (All NM) 10.00@
51-60 (All Fine-VF) 4.50@
51, 52, 54-60 (All Fine+) 4.00@
54, 56 (VG+) 2.00@
61, 62, 63, 64, 65, 66, 67, 68, 69, 71, 73, 74, 78, 80 (All NM) 8.00@
61, 63-65, 67, 68, 72, 73, 75, 77, 78 (All Fine) 3.00@
63-68 (All Fine-VF) 3.50@
61-65, 68-73, 75, 76, 80 (All VF-NM) 6.00@
62, 67 (VG) 1.75@
61-63, 65-67, 69-75, 77, 78, 79 (All VF) 4.00@
71 NM (Double Cov.) 15.00@
81-89, 90, 91, 95, 97, 98 (All VF-NM) 4.50@
81, 82, 84, 86, 87, 89, 90, 94-97, 99 (All VF) 4.00@
81-85, 87, 90-93, 96, 98 (All Fine-VF) 3.00@
84 NM, 88 NM, 90 NM 7.00@
85, 89, 90, 91, 99 (All Fine) 2.25@
100 VF-NM 6.00
100 VF 5.00
101, 102, 104, 105, 108, 109, 110, 112 (All VF-NM) 3.50@
101 Fine-VF 2.00
103, 104, 105, 106, 107, 109, 111, 114, 116, 118-120 (All VF) 2.75@
110, 111, 113, 115, 117 (All Fine+) 1.75@
118 NM 4.00
121, 125 (Fine-VF), 1[illegible]3 VF 1.50@
122, 123, 124 (All VF) 1.75@
126 VF-NM, 159 NM 2.50
161 VF-NM 2.25
Annual 1 VG-FN 20.00
Annual 1 VG+ 17.00
Annual 1 G-VG, 4 NM 10.00@
Annual 2 VG, 3 Fine+, 4 Fine-VF 6.00@
Annual 2 G-VG, 3 VG 3.50@
Annual 3 NM 18.00
Annual 3 VG-FN, 4 Fine+ 4.50
Annual 4 VF-NM 8.00
Annual 4 VF 7.00
Annual 5 NM, 6 NM 6.00@
Annual 5 Fine+, 6 Fine, 7 Fine 2.50
Annual 7 VF 3.50

SHANNA, THE SHE-DEVIL
1 VF-NM 5.00
1 Fine-VF 3.00
4 VF 2.50
5 Fine+ 1.75

S.H.I.E.L.D. (1973)
1 VF-NM 3.00
1 Fine-VF 2.00@
2 VG-FN, 2 Fine 1.50@
2 VF-NM, 3 VF-NM, 4 NM 2.25@

SILVER SURFER (1968)
1 Almost VF 150.00
1 F-G, Black Tape on Spine 8.00
1 VG, 2 Small Pce. Tape on Spine 35.00
2 VF 75.00
2 Fine+, 3 Fine-VF 45.00@
2 VG 25.00
2 Poor 2.50
3 Almost Fine, 6, 7 (Fine-VF) 30.00@
3 F-G 6.00
4 VG-FN 75.00
5 Fine 20.00
6 Fair, 11 Abt. VG 5.00@
7 VG+ 12.00
8 VG+ 9.00
9, 10 (Fine-VF), 12 VF+ 20.00@
9 Fine+, 11 Fine-VF, 18 Fine-VF 15.00@
10 VF 25.00
10 F-G, 11 G 4.00@
12 F-G 3.00
13, 15 (Fine+) 12.00@
14 Fine-VF (Spidey) 22.00
17 VF 17.00
2/1 NM (1982) 4.50

SILVER SURFER (1987)
1 NM 2.50
2-7, 9, 10 (All NM) 1.75@

SKULL, THE SLAYER
1 VF-NM 3.00
1 Fine-VF 2.00
2, 3, 8 (NM) 2.50@
2-4, 6, 7 (VF) 1.75@
5 Fine 1.50

SON OF SATAN
1 VF 5.00
1 Fine 3.00
2, 3, 4, 5, 6, 7, 8 (All VF) 3.00@
2 VG, 5, VG-FN, 6 VG, 7 VG [illegible].75@
2-4, 8 (All NM) 5.00@
5 VF-NM, 8 VF-NM 4.00@

SPECIAL MARVEL EDITION
1 VF, 3 NM 4.50@
1 VG-FN 2.50
2 VF, 3 VF 3.00
2, 4 (Fine+) 2.00@
3 Fine-VF 2.25
5, 6 (VF-NM) 2.50@
5, 6, 8 (All Fine-VF) 1.75@
7, 9 (VF) 2.00@
15 Fine-VF (1st Mas. of Kung Fu) 12.00
16 VF 9.00
16 Fine+ 7.00
16 Fine 6.00

SPECTACULAR SPIDER-MAN (1976)
1 N[illegible] 25.00
1 VF 15.00
1 Fine-VF 10.00
2 VF-NM 10.00
2 VF, 83 NM (Origin Punisher) 8.00@
3 VF, 27 Fine-VF, 119 NM, 131 NM 4.00@
4 NM, 5 NM, 28 VF 6.00@
4 Fine-VF, 60 NM, 100 NM, 116 VF, 132 NM 3.00@
23 VF, 75 VF-NM 2.00@
85 NM (Hobgoblin) 12.00
130 NM, 158 NM 2.50@

SPEEDBALL
3, 4, 6, 8 (All [illegible]M) 1.50@

SPIDER-MAN (1990)
1 NM (Sil. Bag Ed.) 7.50
1 NM (Green Cov.), Spec Ed 1 NM (1992) 5.00@
2 [illegible]M 2.00
3, 4, 5 (All NM) 1.50@

SPIDER-MAN AND HIS AMAZING FRIENDS
1 NM (1981) 6.00

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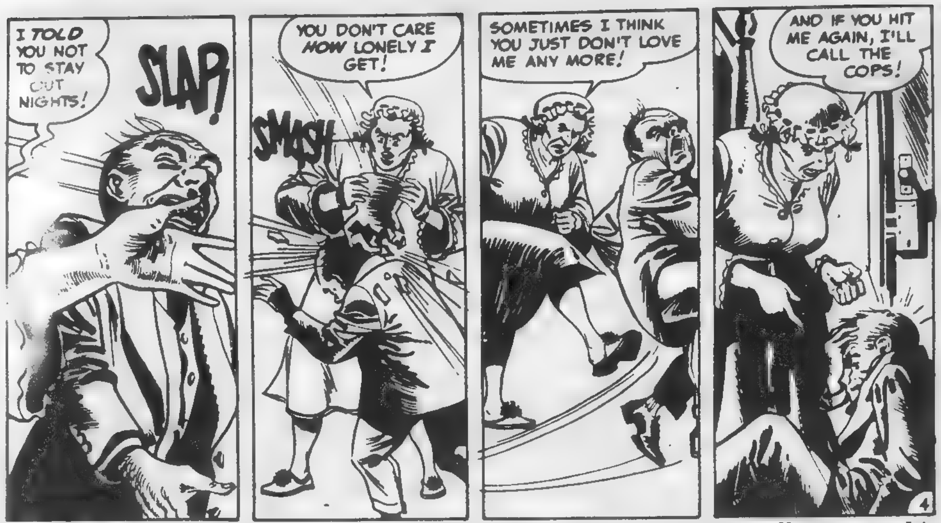

I TOLD YOU NOT TO STAY OUT NIGHTS!
SLAP!
YOU DON'T CARE HOW LONELY I GET!
SMASH
SOMETIMES I THINK YOU JUST DON'T LOVE ME ANY MORE!
AND IF YOU HIT ME AGAIN, I'LL CALL THE COPS!
4

"The Devil and Donald Webster," with art by Paul Reinman, originally appeared in ***Strange Tales*** *#11.*

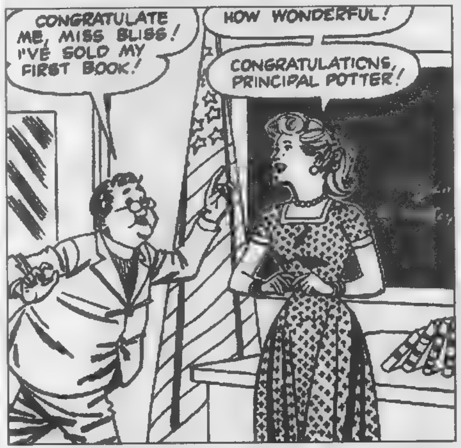
LEE
(From Page 64)

(which is understandable) but commits fraud and murder to get money to pay the doctor (which is disastrous).

In his Marvel universe stories, Stan set up a variety of ordinary-people-driven-to-extraordinary-circumstances plotlines — but had to set up the structure so that the stories would not be completely resolved. Of course, if the basic story reached a conclusion, there would be no compelling reason to buy the next issue.

Probably the most methodical example of this structure would be the Incredible Hulk serial in *Tales to Astonish*, in which a relatively normal man (Bruce Banner) shares the same body as a superpowerful monster (The Hulk), with both personalities resenting each other and both rendered vulnerable by the existence of the other. Any reader who read two or three episodes would get the idea, and the situation never changed substantially. Bruce spends his time trying to get rid of, or at least hide the fact that he turns into The Hulk, and The Hulk is constantly haunted by the idea that he will inevitably lose his power and become Banner. The variations could be carried on indefinitely — and were, until Peter David took over scripting the series.

Even in the absence of long-running storylines in his '40s and '50s writing, Stan's work is enjoyable. He clearly enjoys wordplay and puns, especially in comedy comics, and, with a little practice, readers can pick up and use Lee-style wisecracks. (From Patty Powers: "I saw your last picture." "What did you think of it?" "I thought it should." "It should what?" "It should be your last picture!") Few comics feature dialogue which readers could use in everyday conversation, but several of Stan's comics contain such scripting.


CONGRATULATE ME, MISS BLISS! I'VE SOLD MY FIRST BOOK!
HOW WONDERFUL!
CONGRATULATIONS, PRINCIPAL POTTER!

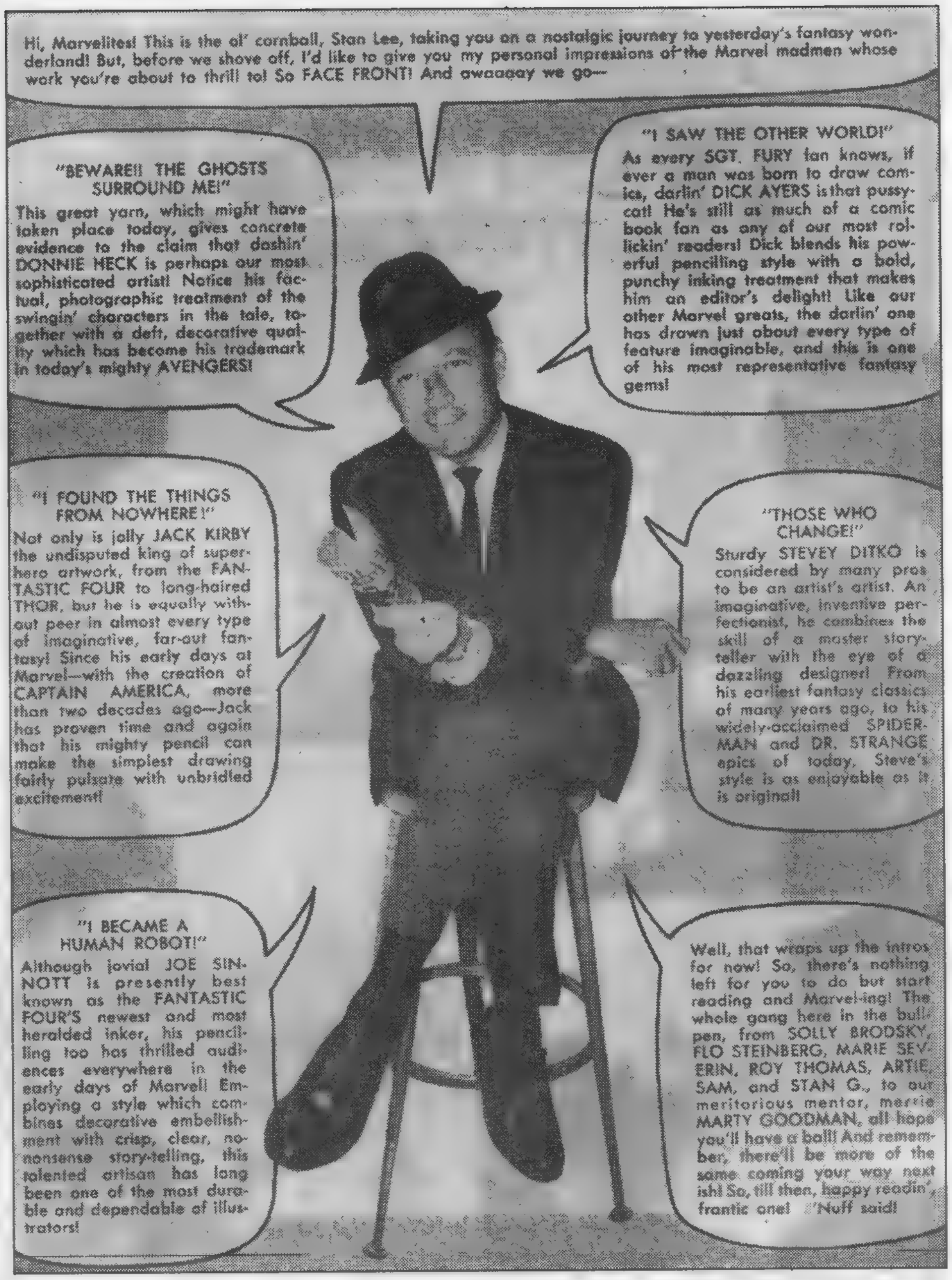
Meet Miss Bliss *#4 had art by Al Hartley.*

One delightful surprise in reading Stan's pre-*Fantastic Four* work is how well he writes strong female characters. Readers used to Sue Storm and Aunt May would benefit from scanning a few issues of *Patty Powers, Millie the Model, Sherry the Showgirl*, or *Patsy Walker*. Each of them does and says pretty much as she pleases, and each consistently comes off as smarter and more competent than her male counterparts. (The real competition comes from female adversaries.)

Even in normally male-oriented horror and crime comics, readers can find endearingly strong female protagonists, both sympathetic (model May Jones in "Boiling Point") and not-so-sympathetic (Stella Stevens in "On with the Dance"). Even with the most unpleasant characters, Stan's snappy humor can make them palatable and sometimes appealing.

Throughout his career as editor of the Timely/Atlas/Marvel comics, Stan's control as editor-in-chief is visible to the discerning reader. There may be comics from those years which are more highly regarded by fans today, but it is clear that Stan Lee was devoted to publishing comics which were worth a dime or more. Certain story and art values are always present; it is clear that Stan expected his audience to remember the name of the publisher and wanted to ensure that they would want to come back next month for more of the same.

Over the many years that Stan has been working as a writer, editor, publisher, and/or creative instigator, it's been said that he'd have liked to try his hand at writing a novel or two but never had the time.


Hi, Marvelites! This is the ol' cornball, Stan Lee, taking you on a nostalgic journey to yesterday's fantasy wonderland! But, before we shove off, I'd like to give you my personal impressions of the Marvel madmen whose work you're about to thrill to! So FACE FRONT! And awaaaay we go—

"BEWARE!! THE GHOSTS SURROUND ME!"
This great yarn, which might have taken place today, gives concrete evidence to the claim that dashin' DONNIE HECK is perhaps our most sophisticated artist! Notice his factual, photographic treatment of the swingin' characters in the tale, together with a deft, decorative quality which has become his trademark in today's mighty AVENGERS!

"I SAW THE OTHER WORLD!"
As every SGT. FURY fan knows, if ever a man was born to draw comics, darlin' DICK AYERS is that pussycat! He's still as much of a comic book fan as any of our most rollickin' readers! Dick blends his powerful pencilling style with a bold, punchy inking treatment that makes him an editor's delight! Like our other Marvel greats, the darlin' one has drawn just about every type of feature imaginable, and this is one of his most representative fantasy gems!

"I FOUND THE THINGS FROM NOWHERE!"
Not only is jolly JACK KIRBY the undisputed king of superhero artwork, from the FANTASTIC FOUR to long-haired THOR, but he is equally without peer in almost every type of imaginative, far-out fantasy! Since his early days at Marvel—with the creation of CAPTAIN AMERICA, more than two decades ago—Jack has proven time and again that his mighty pencil can make the simplest drawing fairly pulsate with unbridled excitement!

"THOSE WHO CHANGE!"
Sturdy STEVEY DITKO is considered by many pros to be an artist's artist. An imaginative, inventive perfectionist, he combines the skill of a master storyteller with the eye of a dazzling designer! From his earliest fantasy classics of many years ago, to his widely-acclaimed SPIDER-MAN and DR. STRANGE epics of today, Steve's style is as enjoyable as it is original!

"I BECAME A HUMAN ROBOT!"
Although jovial JOE SINNOTT is presently best known as the FANTASTIC FOUR'S newest and most heralded inker, his pencilling too has thrilled audiences everywhere in the early days of Marvel! Employing a style which combines decorative embellishment with crisp, clear, no-nonsense story-telling, this talented artisan has long been one of the most durable and dependable of illustrators!

Well, that wraps up the intros for now! So, there's nothing left for you to do but start reading and Marvel-ing! The whole gang here in the bullpen, from SOLLY BRODSKY, FLO STEINBERG, MARIE SEVERIN, ROY THOMAS, ARTIE, SAM, and STAN G., to our meritorious mentor, merrie MARTY GOODMAN, all hope you'll have a ball! And remember, there'll be more of the same coming your way next ish! So, till then, happy readin', frantic one! 'Nuff said!

Smilin' Stan introduced the first issue of ***Fantasy Masterpieces*** *(Feb 66) with this splash page on the inside front cover.*

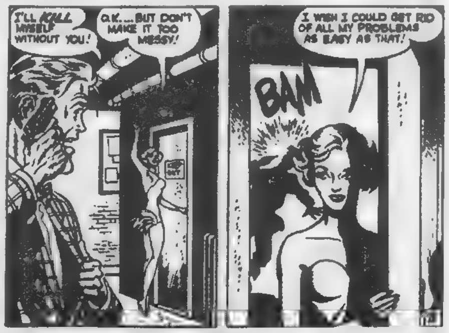
It's fun to think about what form those novels would take: Plainly, the protagonists would be fairly ordinary people with everyday motivations, but something extraordinary would interfere with their commonplace existence and carry them past the bounds of normality. They would surely not be clumsy with words — in fact, it's a safe bet they'd be too smart-alecky for their own good. And they'd probably know one or two silly people who would engage in absurd wordplay. No matter what genre those novels would be in, you can be sure Stan would deliver exactly what he thought the readers want most, because that's how he plies his trade.

I asked Stan recently about the novels he'd always wanted to write and what his feeling was about it all, since his works for Marvel have stayed in print much longer than if he'd simply been an acclaimed novelist.

"I don't really think about things like that unless someone brings it up," he told me.

"You have to understand that I don't have a lot of free time; if I'm writing something, then I'm afraid there's something I should be reading or editing; if I'm reading something to edit, it haunts me that I should be writing something. If I'm on the phone talking with one person, there's the pressure that there must be other people I ought to be calling instead. I'm compulsive about my work, and I can never get ahead of my obligations."

Considering the quality and significance of Stan's work, his fans can only hope he never overcomes that compulsion.


I'LL KILL MYSELF WITHOUT YOU!
O.K. ... BUT DON'T MAKE IT TOO MESSY!
BAM
I WISH I COULD GET RID OF ALL MY PROBLEMS AS EASY AS THAT!

Stan and Russ Heath offered solutions to dilemmas in ***Menace*** *#2.*

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229 FOUR COLOR (Donald Duck) 339 VG+ 348 G+ 23.00
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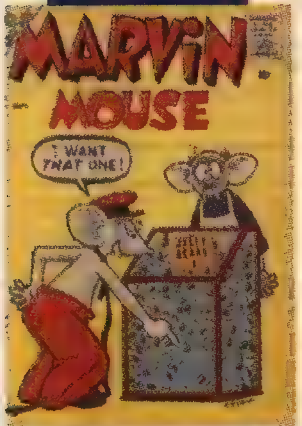
Creeps, crooks, critters, and the Code

An introductory guide to Stan Lee's years at Atlas Comics

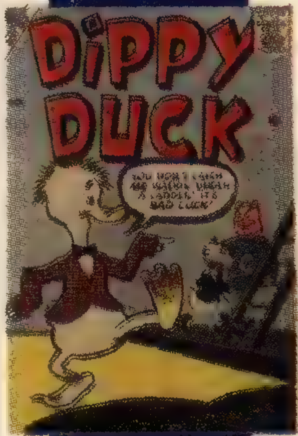
By
Michael J. Vassallo



Atlas waddled

Atlas did its share of funny-animal comics. ***Marvin Mouse*** *#1 (Sep 57), above, was a hilarious one-shot by Stan Lee and Bill Everett. It also contained a Dippy Duck back-up by Lee and Joe Maneely.*

Dippy made his solo debut in what is apparently the last comic book to feature the "Atlas" globe on its cover (making it therefore the last Atlas comic book). ***Dippy Duck*** *#1 (Oct 57), below, by Lee and Maneely, may actually have been on the stands with the September 1967-dated issues, however.*



Happy birthday, Stan! The amount of gratitude fandom assembled owes you is something we cannot ever hope to repay. You and your co-titans Jack Kirby and Steve Ditko laid the very foundation of our present hobby. We'll take the glorious memories of the four-color fantasies you've spun and keep them with us as we continue on with our own lives.

Many readers today forget that, before the modern birth of Marvel Comics there was a mist-shrouded, mystery-inducing period known as Atlas Comics.

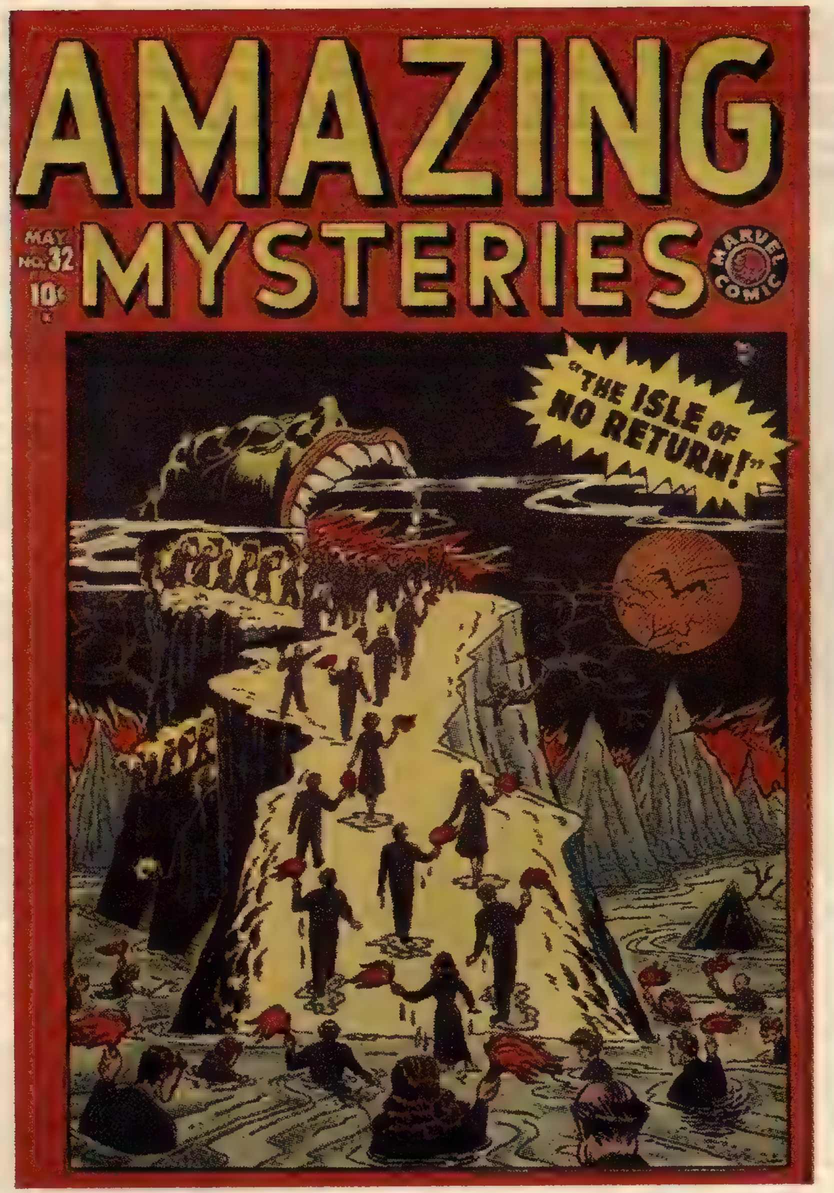
Making a start

Stanley Martin Lieber entered his uncle Martin Goodman's publishing empire at the age of 17, in early 1941. Originally an office gopher, he entered a world which had just seen the debut of what would be the jewel of Timely's hero titles, *Captain America*. Preceded onto the newsstands only by *Marvel Comics* (Oct 39), *Daring Mystery Comics* (Jan 40), *Mystic* (Mar 40), *Red Raven* (Aug 40), and *Human Torch* (Fall 40), *Captain America* #1 (Mar 41) burst onto the scene as a runaway sales hit almost a full year before America's entry into WW II. Created by the young team of Joe Simon and Jack Kirby, the duo produced the first 10 issues before moving on to National.

Stan soon gravitated to a typewriter and made his comic-book debut with a two-page text piece, "The Traitor's Revenge!" in *Captain America Comics* #3 (May 41), signing the work "Stan Lee." His first comic-book script followed in *Captain America Comics* #5 (Aug 41), a back-up story titled "Headline Hunter, Foreign Correspondent." A deluge of scripts would ensue, many using such aliases as "Neel Nats," and "S.T. Anley," in a variety of titles.

During the war

When Simon and Kirby, Timely's main creative force as well as its editor and art director, left for National in early 1942, Stan took over the editorial reins for a short time until he, too, answered his country's wartime call. Timely, meanwhile (after its initial burst of Golden Age hero titles), began to expand into other genres. The first was the humor genre in April 1942 with the co-appearance of *Comedy Comics* #9 (continued from *Daring Mystery Comics* #8) and *Joker Comics* #1. They were soon followed by *Krazy Komics* #1 (Jul 42). *Comedy Comics* #9 is actually a dual genre title (and a scarce one), since it contains the first appearance of Bill Everett's "The Fin" as well as Basil Wolverton's hilarious "Splash Morgan."



Atlas' horror/fantasy line got its start in ***Amazing Mysteries*** *#32 (May 49). Its cover depicted not one of the comics stories inside but the Stan Lee text piece, "The Isle of No Return."*

A horde of funny-animal titles soon followed, all edited, supervised, and sometimes drawn by Vince Fago, Timely's third editor.

From Timely's comic-book debut to that point, Goodman had been adding hero titles at a steady pace. Following *Captain America* (Mar 41), we saw *Sub-Mariner Comics* (Spring 41), *All Winners* (Summer 41), *Young Allies* (Summer 41), *USA Comics* (Aug 41), *Tough Kid Squad* (Mar 42), *Miss Fury* (Winter 42-43), *Kid Comics* (Feb 43), and *All Select* (Fall 43).

In the '40s, Stan did more than super-heroes. *Tessie the Typist* (#1 Summer 44), *Nellie the Nurse* (#1, approximately Fall 45), and *Millie the Model* (#1 Winter 46) were, at the very least, co-created by Stan.

Timely tried to introduce a female hero title with *Miss America* #1 (Summer 44), with art by animation artist Pauline Loth (hired by Vince Fago, whose pre-Timely credits were also in animation). Seemingly successful, the title strangely ceased after one issue and would return in a few months as the teen-girl title *Miss America Magazine*. A second, more successful attempt at a female hero title would occur later with *Blonde Phantom* #12 (Winter 47), continuing the numbering of *All Select*, and lasting up to #23 (May 49) before dying with all the rest of Timely's hero titles. Stan wrote many of these Blonde Phantom stories, whose title would also house a revived Miss America strip in issues #12 to #14 (1946-47) mostly written by Stan Lee, as was the title *Sun Girl*. An analysis of the job numbers identifies these Miss America stories as new tales contemporary for 1948-era titles and not left-over 1944 stories prepared for a possibly never released *Miss America* #2.

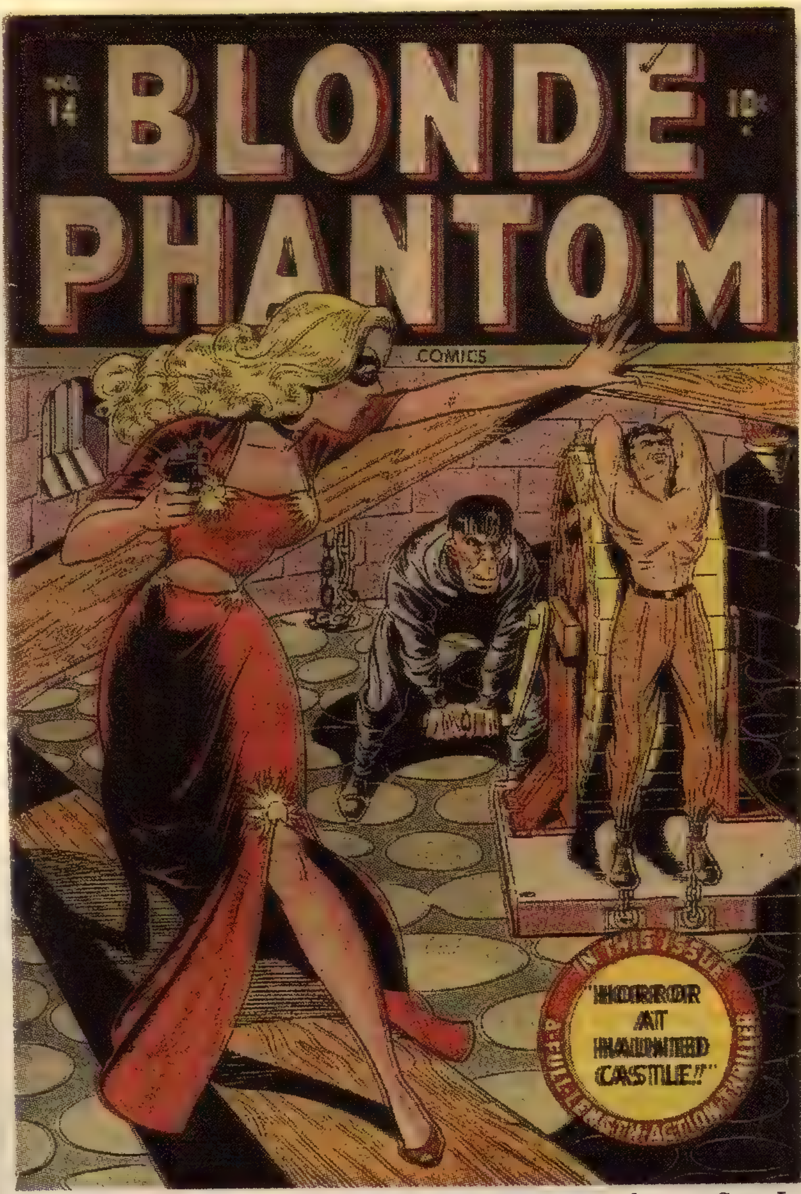
Googam, Sporr, and more

The Comics Code of 1954 and a weak comics market led to massive changes in the company, and in the fall of 1958 Marvel changed its content. From bland stories, *World of Fantasy* changed content to bolder science-fiction tales beginning with #15's Jack Kirby cover (the actual stories of *WoF* #15 consist of inventory dating back to late 1956 and 1957) and continuing to #19 (Aug 59). Concurrently, a new title began with *Strange Worlds*, which continued for five issues to August 1959.

January 1959 saw the conversion of *Journey into Mystery* #50 into a pre-hero issue after a single post-Implosion/post-Code issue (#49, Nov 58). More importantly though, January 1959 saw the debut of two new pre-hero titles: *Tales to Astonish* #1 and *Tales of Suspense* #1. By February 1959, *Strange Tales* #67 also converted to pre-hero content (after six post-Code/post-Implosion issues), and, with the cancellation of *World of Fantasy* and *Strange Worlds*, the "Big Four" pre-hero titles were off and running.

These four titles transformed into a showcase for the talents of Jack Kirby and Steve Ditko. Kirby led with monster after monster of every conceivable variety. Sporting names of equal grandeur: Xom, Googam, Dragoom, Taboo, Monstrom, Vandoom, Gorgilla, Trull, Orrgo, Blip, Glob, Sporr, Fin Fang Foom, and tons of others. Steve Ditko, contributing avant-garde morality plays with O. Henry shock endings, and Don Heck with solid science-fiction and fantasy rounded out the "big three" artists. These comics had a flavor never seen before or since. Many concepts and names found in these comics would eventually take on the designation of "prototypes" of characters later found in the Marvel super-hero revival.

Stan Lee wrote many of these stories, but just as many may have been written by Stan's brother, Larry Lieber. As these stories began to grow repetitive and tired



***Blonde Phantom** (previously **All-Select**) showcased many Stan Lee scripts as well as a Lee-scripted Miss America back-up. Issue #14 (Sum 47) above features a Syd Shores cover.*

into 1961, one final pre-hero title began: *Amazing Adventures* #1 (Jun 61). Mostly more of the same, it did feature as a back-up a continuing sorcerer character, Dr. Droom, who would later be a legitimate prototype for Stan Lee and Steve Ditko's Doctor Strange.

Building a universe

By November 1961, with the publication of *Fantastic Four* #1 (with The Thing as a final Kirby monster "hanger-on") by Lee and Kirby, Marvel (not yet calling itself Marvel again) would join the apparent super-hero rebirth begun over at National.

With #7 (Dec 61) *Amazing Adventures* changed its title to *Amazing Adult Fantasy* and would become a final showcase for Lee and Ditko's bizarre and wonderful fantasy vignettes. As 1962 progressed, all the existing pre-hero titles converted to super-hero content: *The Incredible Hulk*, beginning as a new title with #1 (May 62), was soon followed by the introduction of "The Mighty Thor" in *Journey into Mystery* #83 (Aug 62). More importantly, *Amazing Adult Fantasy* changed its title one final time to *Amazing Fantasy* with #15 (Aug 62), introducing the Lee-Ditko hero "The Amazing Spider-Man" before being canceled.

Tales to Astonish with #35 (Sep 62) introduced "Ant-Man" by Lee and Kirby, based on an earlier prototype (a true prototype!) pre-hero story in #27 (Jan 62). *Strange Tales*, with issue #101 (Oct 62) began to feature solo "Human Torch" stories by Stan and Jack (on loan from The Fantastic Four) next, and, finally, the last hold-out, *Tales of Suspense*, converted to super-hero in March 1963 with the debut of "Iron Man" by Lee, Kirby, Lieber, and Heck.

The company, now calling itself "The Marvel Comics Group" was bursting with super-hero creativity.

Science-fiction and fantasy stories would continue to appear in *Journey into Mystery*, *Tales of Suspense*, and *Tales to Astonish* as back-up stories well into the spring of 1964, and in *Strange Tales* into the summer of 1964. These stories featured art by Steve Ditko, Paul Reinman and Larry Lieber. Atlas inker Matt Fox inked Larry Leiber in many of these stories giving them one last nostalgic, 1950's Atlas feel.

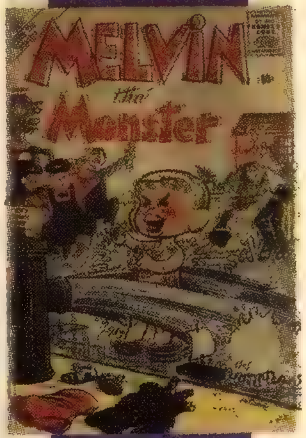
But back to Lee.

The mission: Find Stan Lee

In addition to editorial duties and comic scripts, Stan (in the years 1947-49) also wrote many text pieces for all the titles. Stan has always said in interviews that, if he wrote something, he signed it.

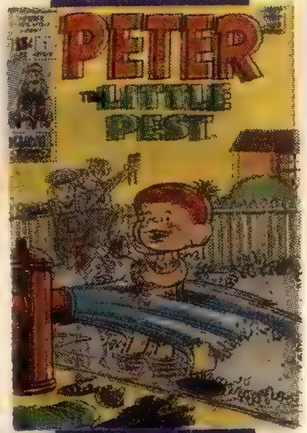
Extrapolating from this, we can begin to accumulate a body of work that can be attributed to him. Around late 1946, all Timely stories began to carry a three- and then a four-digit job number, usually found at the bottom of the splash panel. This would continue to the spring of 1952, where the job number designation would change to a letter, starting with "A," followed by a one- to three-digit number up to #999, where it would then change to "B" and continue. This would go on well into the early Marvel Comics, where an "X" designation can still be seen in early 1963 Marvels. By examining these job numbers, one can track the order of stories and art as they came through production, being able to even list the order a particular artist produced his output. I've actually done this for more than 1500 issues so far. It should be noted that by no means were these job numbers necessarily followed sequentially. By arranging them in order, collectors can see how many stories remained unpublished and in inventory for months, sometimes even years, before seeing print.

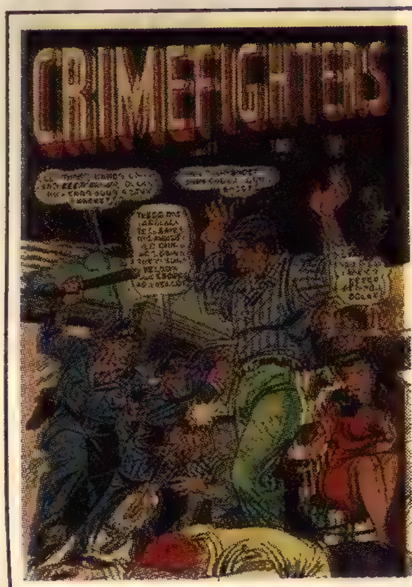
Stan signed the stories he wrote, using the byline "By Stan Lee." I'm going to take a big liberty here and make the assumption that this also means that all job numbers prefaced by the initials "SL" were also written by him. If I'm incorrect, I can only surmise



Atlas recycled

*Stan Lee and Joe Maneely's **Melvin the Monster**, a 1956 "Dennis-the-Menace" type series for Atlas, resurfaced 13 years as Marvel's **Peter the Pest**. The cover from **Melvin** #3 (Nov 56), above, was recycled for Peter #1 (Nov 69), below, with the original Atlas credits removed from the cover and interior.*



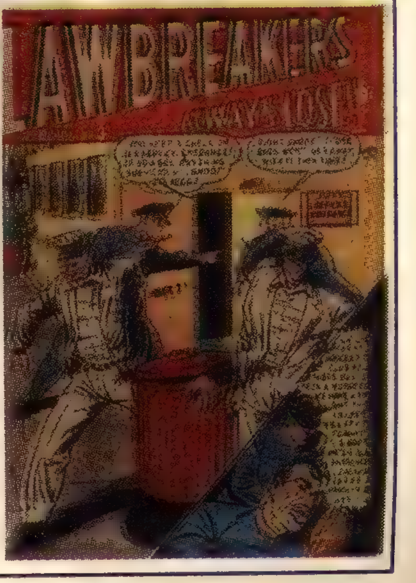


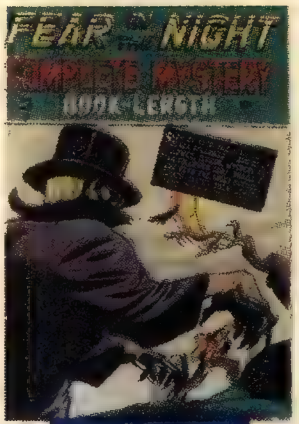
Lee's Atlas crime comics stories

Stan Lee's Atlas crime comics stories are listed here in the order they were inventoried, that is, by their job numbers.

Issue name and number	Date	Story#	Length	Story title	Artist
Lawbreakers Always Lose #1	Spr 48	#SL-2405	6 pgs	"Joe Kratz … Killer!"	Syd Shores
All-True Crime #28	Jun 48	#SL-2567	8 pgs	"The Last Double Cross."	Unknown
Lawbreakers Always Lose #2	Jun 48	#SL-2577	7 pgs	"'Bah! Kid Stuff!' …said Charley!"	Unknown
All-True Crime #28	Jun 48	#SL-2616	7 pgs	"I Married Murder!"	Gene Colan
Crimefighters #1	Apr 48	#SL-2632	4 pgs	"One Was Guilty!"	Unknown
Lawbreakers Always Lose #2	Jun 48	#SL-2653	6 pgs	"Too Big For His Boots!"	Possibly Gene Colan
Justice Comics #9	Jun 48	#SL-2690	4 pgs	"The Money That Talked!"	Unknown
All-True Crime #30	Nov 48	#SL-2727	8 pgs	"Revenge!"	Unknown
Lawbreakers Always Lose #3	Aug 48	#SL-2934	12 pgs	"Murder has a Sweet Tooth!"	Unknown
Complete Mystery #2	Oct 48	#3354	25 pgs	"Fate's Fearful Jigsaw!"	Syd Shores
Complete Mystery #3	Dec 48	#4041	25 pgs	"Fear in the Night!"	Carl Burgos
Justice Comics #37	May 53	#C-215	4 pgs	"The Big Shot"	Hy Rosen

*"One Was Guilty," Lee's fifth logged crime story, may have been the first one to see print, in **Crimefighters** #1 (left). **Lawbreakers Always Lose** #3 (right) features Lee's "Murder Has a Sweet Tooth," a 12-pager with unidentified artwork; the art is uneven, looking as though diverse hands drew it. An up-and-coming thug, the "Candy Kid," pulls one job too many, ending up at the gallows. The issue has a nice Syd Shores cover.*

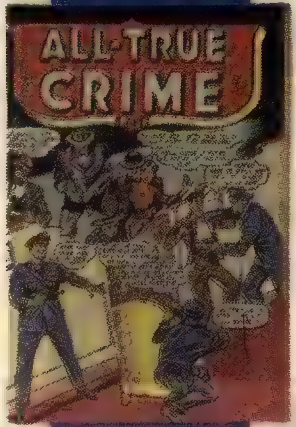

LAWBREAKERS ALWAYS LOSE!



Atlas frightened

Complete Mystery *#3 (Dec 48) featured a 25-page story by Stan Lee featuring some great art by Carl Burgos. "Fear in the Night!", as well as the previous issue's book-length story by Lee and Syd Shores, "Fate's Fearful Jigsaw!", are fabulous. Burgos' art is wonderfully atmospheric, and Shores produced some of the finest work of his career.*

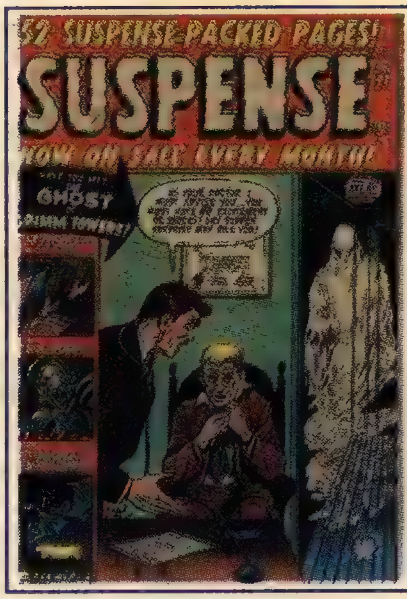
Complete Mystery *was a four-issue experiment by Goodman and Lee to produce "book-length" stories. There would be four other such attempts in 1948.*



Atlas frisked

Stan Lee wrote two of the stories in ***All-True Crime Cases*** *#28 (Jun 48), including one drawn by Gene Colan, "I Married Murder!" A poor laborer is goaded by his wife to a life of crime in order to acquire enough money to keep her in expensive material possessions. After inadvertently killing a teller, he's caught and sent to the gallows, muttering all the way that his no-good wife deserves to be hung more than he does.*

Lee's *Suspense* stories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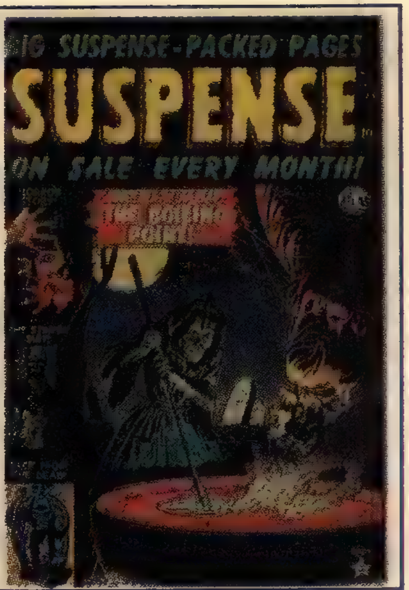
A full listing of Stan Lee's ***Suspense*** stories with their artists:

Issue	Date	Story #	Story Title	Length	Artist
#11	Nov 51	8954	"Haunted!"	3 pages	Joe Maneely
#16	Spr 52	9926	"Alone in the Dark"!	7 pages	Fred Kida
#20	Jul 52	A-439	"The Beast-Man"	6 pages	Unknown
#21	Aug 52	A-770	"The Ghost of Grimm Towers!"	6 pages	Tony DiPreta
#23	Oct 52	B-103	"Vampire, Beware!"	6 pages	Bill Everett
#23	Oct 52	B-104	"The Ugly Man"	4 pages	Joe Maneely
#23	Oct 52	B-204	"Molu's Secret!"	6 pages	Unknown
#24	Nov 52	B-233	"Horror Story"	7 pages	George Tuska
#24	Nov 52	B-234	"Boiling Point"	7 pages	Unknown
#24	Nov 52	B-274	"Back from The Dead!"	6 pages	Joe Maneely
#26	Jan 53	B-431	"Worse than Death!"	8 pages	Unknown
#27	Feb 53	B-329	"Storm Warning!"	4 pages	Ed Win
#28	Mar 53	B-695	"With Intent to Kill"	7 pages	Joe Maneely
#28	Mar 53	B-963	"The Poor Fish!"	5 pages	Bill Everett
#29	Apr 53	B-941	"The Raving Maniac"	4 pages	Joe Maneely
#29	Apr 53	C-037	"The Man behind The Blinds!"	6 pages	Fred Kida
#29	Apr 53	?	"Strong as an Ox!"	5 pages	Jerry Robinson



Suspense *#21 (left) and #24 (right) both featured Stan Lee stories.*

that at least he was the editor overseeing them.

The following list of Lee's pre-Code crime and horror work are stories that were signed by him or have job numbers prefaced by "SL."

Lee's Atlas crime stories

Fall 47 was an important cover month for post-Timely/pre-Atlas Comics. Out of a total of 24 differently titled crime titles released, 22 of them were pre-Code titles (241 issues) and only three titles (23 issues) were post-Code. In actuality, the pre-Code total will be lower on closer inspection, since 22 pre-Code issues contained a war, or partial war format, specifically in mid-run issues of *Kent Blake*, *Spy Cases*, and *Spy Fighters*. These issues were released just as Atlas began an expansion into the war comics genre in December 1950 and into early 1951, coinciding with the war in Korea. This was an expansion that would see a total of 33 titles with full or partial war content. Judging by his signed work, Stan was not as involved with the war titles. Hank Chapman was the writer most closely associated here, signing as many as 50 war stories between 1951 and 1953.

Spy Thrillers was the only crime title to have both pre- and post-Code issues; #1 and #2 were pre-Code, while #3 and #4 were post-Code. Despite its title, its content fell more in line with the crime comics, since it dealt with the adventures of "Rick Davis of the Secret Service" and featured heavily the art of Joe Sinnott and Joe Maneely in the pre-Code issues.

Overwhelmingly, the Atlas crime comics work by Lee was delegated to text stories, of which a near-complete listing appears on page 72. Comic-script wise, I've indexed 95% of all these crime issues and have found only 12 comic stories either signed by Stan or having the initials "SL" prefacing the story job number. This figure may rise by one or two as I locate the few remaining issues I'm missing.

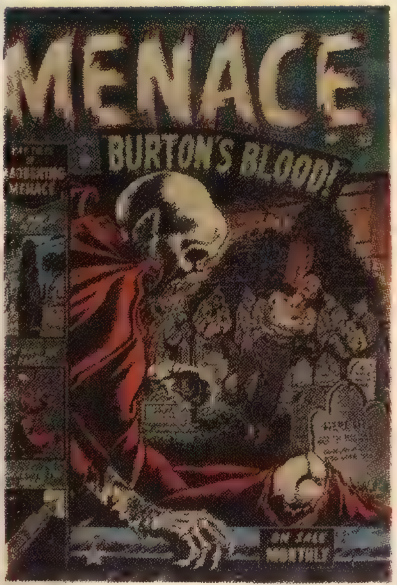
The 12 stories, found in 10 different issues, are detailed in the chart on page 69. What is interesting to see is the fact that 11 out of 12 stories appeared in cover-dated comics in 1948. A single rogue story later appeared in 1953. Three are actually signed and the other 9 identified by the "SL" prefix before the story's job number. If I have mis-guessed, and the "SL" prefix actually means that Stan only edited these stories, you have my apologies but can still enjoy them anyway.

Lee's Atlas horror tales

Pre-Code horror comics were an area that Stan obviously concentrated on, writing more pre-Code stories here than in any other Atlas genre. After a short Atlas horror overview, I'll review two linked titles in depth, titles where Stan had the closest editorial control, basically making them "his"

(Continues on Page 72)

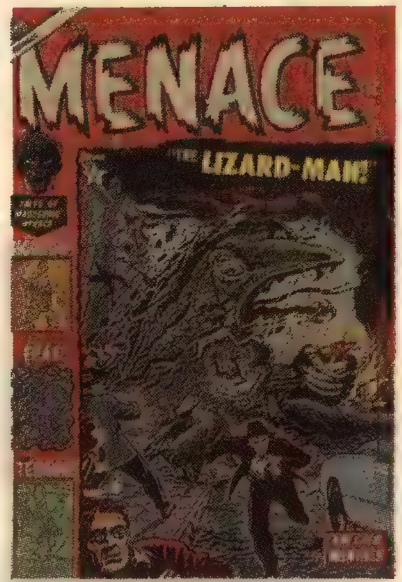
Threat or menace? Let's try *Menace*



Menace *was the ultimate Stan Lee pre-Code horror title. Lee scripted all stories in #1-7 and two in #8. Stories in #2 (above) included "On with the Dance!", "Burton's Blood!", "The Man in Black," and "Rocket to the Moon."*

A listing of Stan Lee's *Menace* stories with their artists:

Issue	Date	Story#	Story Title	Story Length	Artist
#1	Mar 53	C-169	"One Head Too Many!"	7 pages	Bill Everett
		C-189	"The Man Who Couldn't Move"	5 pages	George Tuska
		C-188	"Poor Mr. Warkins"	5 pages	Unknown
		C-190	"They Wait In Their ... Dungeon"	6 pages	Russ Heath
#2	Apr 53	C-287	"On With The Dance!"	5 pages	Russ Heath
		C-288	"Burton's Blood!"	6 pages	Bill Everett
		C-289	"The Man in Black"	7 pages	George Tuska
		C-298	"Rocket to the Moon"	5 pages	Joe Sinnott
#3	May 53	C-323	"You're Gonna Live Forever"	7 pages	Joe Maneely
		C-482	"Werewolf!"	6 pages	Bill Everett
		C-607	"Rodeo!"	5 pages	Russ Heath
		C-608	"Men in Black"	7 pages	John Romita
#4	June 53	C-683	"The Madman"	7 pages	Bill Everett
		C-814	"A Vampire is Born"	6 pages	Unknown
		C-753	"Escape to the Moon!"	5 pages	Russ Heath
		C-807	"Genius!"	5 pages	Joe Maneely
#5	July 53	C-932	"Zombie!"	Unknown	Bill Everett
		C-969	"Rocket Ship!"	Unknown	Russ Heath
		C-999	"Crack -Down!"	Unknown	Joe Maneely
		C-968	"Nightmare!"	Unknown	George Tuska
#6	Aug 53	D-046	"The Graymoor Ghost"	7 pages	Bill Everett
		D-304	"The Corpse"	4 pages	Russ Heath
		D-114	"Flying Saucer!"	6 pages	John Romita
		D-166	Checkmate!	6 pages	Gene Colan
#7	Sept 53	D-225	"The Witch in the Woods"	5 pages	Joe Sinnott
		D-276	"The Planet of Living Death"	6 pages	Russ Heath
		D-290	"Fresh out of Flesh!"	7 pages	Syd Shores
		D-309	"Your Name is Frankenstein!"	5 pages	Joe Maneely
#8	Oct 53	D-325	"The Face of Horror"	5 pages	Russ Heath
		C-332	"The Lizard-Man"	6 pages	Joe Maneely



Covers on the first six ***Menace*** *issues were done by Bill Everett. Sol Brodsky did the cover for #7. Issue #8, above, featured the Lee story "The Lizard-Man." Lee would later find occasion to write about a lizard-man again in his work!*

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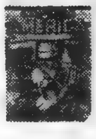

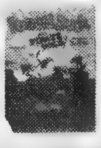

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3 VFNM ... 10.00
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Aliens Dark Horse Presents...
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1 VFNM ... 18.00

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2 NM ... 20.00 2nd
3 NM ... 11.50 3rd
10 NM ... 10.00
11 NM ... 8.00
13 NM ... 7.50
14 NM ... 6.00
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16 NM ... 7.50
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Book #1 GVG ... 10.00

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9 VFNM ... 35.00
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13 NM ... 20.00
14 FVF ... 10.00
15 NM ... 20.00
16 VGF ... 5.00
17 NM ... 15.00
18 VFNM ... 9.00
19 NM ... 15.00
20 VFNM ... 10.00
21 NM ... 40.00
22 NM ... 12.00
23 NM ... 10.00
24 NM ... 10.00
25 VFNM ... 10.00
26 NM ... 10.00
27 NM ... 10.00
28 NM ... 10.00
29 NM ... 10.00
30 NM ... 10.00
31 NM ... 10.00
32 NM ... 7.50
33 NM ... 7.50
34 NM ... 7.50
35 NM ... 7.50
36 NM ... 7.50
37 NM ... 7.50
38 NM ... 7.50
39 NM ... 7.50
40 NM ... 7.50
51 VFNM ... 11.00
52 FVF ... 6.50
53 VF ... 5.00
54 VGF ... 10.00
55 FVF ... 15.00
56 VGF ... 7.50
161 NM ... 10.00

Cerebus, Swords of ...
1 FVF ... 20.00
2 VGF ... 5.00 2nd
3 G ... 3.50 3rd
3 GVG ... 5.00 4th
4 VF ... 10.50
4 VF ... 5.00 3rd
5 VFNM ... 12.00
5 G ... 3.50 2nd
6 NM ... 11.00 3rd

Comics Greatest Worlds Dark Horse
Steel Harbor Book VFNM ... 20.00
Arcadia Book NM ... 20.00
Golden City Book NM ... 20.00

Concrete Dark Horse
1 NM ... 10.00
2 NM ... 8.00

Comico Primer Comico
1 F ... 7.50
2 FVF ... 75.00
3 F ... 7.00
4 VG ... 6.00

Continum Continum
1 VFNM ... 65.00

Creatures of the Id Caliber
1 NM ... 45.00

Creepy Fearbook Harris
'93 VFNM ... 45.00

Critters Fanta
1 NM ... 8.00
19 NM ... 20.00

Crow Caliber
2 VFNM ... 7.50 3rd
3 NM ... 7.50 2nd

Crow Tundra
1 VFNM ... 20.00
1 VFNM ... 10.00 2nd

Crow: Dead Time KitchenSink
1 VF ... 6.00
2 VF ... 6.00

Crow: Flesh and Blood KitchenSink
1 VF ... 6.00
PB GVG ... 15.00 1st

Cry For Dawn Portfolio CFD Prod
'92 VFNM ... 25.00 signed

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1 NM ... 10.00
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3 F ... 4.50
10 NM ... 20.00
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36 VF ... 18.00 painted cover

Dark Horse Presents 5th Anniversary Special
nn NM ... 35.00

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1 NM ... 25.00
2 VFNM ... 10.00
3 VF ... 15.00

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3 VF ... 12.00

Death Rattle Kitchen
8 NM ... 20.00

Destroyer Duck Eclipse
1 VFNM ... 20.00

Double Impact HighImpact
6 VFNM ... 15.00

Dragonquest Silver Wolf
1 NM ... 10.00

Eddy Current MadDog
2 FVF ... 18.00
3 VG ... 13.00
4 FVF ... 10.00
5 VFNM ... 15.00
6 VF ... 12.00
7 VFNM ... 12.00
8 FVF ... 10.00
9 NM ... 12.00
10 VFNM ... 12.00
11 VFNM ... 10.00

Eightball Fanta
1 VF ... 12.00
2 NM ... 5.00

Elementals Comico
1 VF ... 8.00

Eleven or One Sirius
1 NM ... 20.00

Evil Ernie Chaos
0 VFNM ... 20.00

Evil Ernie Revenge Chaos
1 NM ... 25.00
3 NM ... 15.00
4 NM ... 15.00

Evil Ernie Resurrection Chaos
1 VFNM ... 14.00

Evil Ernie Straight To Hell Chaos
1 VFNM ... 10.00
5 VFNM ... 10.00

Evil Ernie Where Darkness Dwells Chaos
1 NM ... 15.00

Evil Ernie Youth Gone Wild Chaos
Book VF ... 20.00

Fangs of the Widow Ground Zero
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Femforce AmeriComics
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Flaming Carrot Kilian
1 F ... 80.00 mag

Flaming Carrot Renegade
1 F ... 40.00
3 VF ... 20.00
10 NM ... 15.00
15 NM ... 15.00

Gasp Sampler
nn NM ... 8.00

Ghost Special DarkHorse
nn NM ... 22.50

Grafix Muzik Caliber
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2 NM ... 20.00
3 NM ... 20.00
4 NM ... 25.00

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1 VFNM ... 50.00
2 VF ... 35.00

Green Hornet Now
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Grendel Comico
1 VFNM ... 9.00
1 F ... 5.00 2nd
2 NM ... 8.00
3 NM ... 10.00

Grips Silverwolf
1 NM ... 18.00
2 NM ... 18.00
3 NM ... 11.00
4 VF ... 8.00

Groo Pacific
1 VFNM ... 25.00
2 NM ... 18.00
3 NM ... 15.00
4 F ... 8.00
6 VF ... 12.00

Groo Special Eclipse
1 NM ... 30.00

Grunge Comics: Kurt Cobain 1st Amend
1 VF ... 15.00

Hall of Heroes HallHeroes
2 VFNM ... 7.50

Hate Fanta
1 NM ... 20.00
2 NM ... 8.00

Hepcats Double Diamond
1 NM ... 35.00
3 NM ... 20.00
12 NM ... 10.00
PB VFNM ... 15.00 1st

I Before E Fanta
1 NM ... 15.00
2 NM ... 15.00

Incredible Servant Shandy
1 NM ... 15.00

Journey Fanta
1 NM ... 12.00
2 VGF ... 3.00

Judge Dredd Eagle
1 VFNM ... 13.00

Justice Machine Noble
4 VG 4.50

Justice Machine Annual Texas
1 NM ... 15.00

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nn NM ... 10.00

Kabuki Circle of Blood Caliber
1 NM ... 12.50
2 NM ... 10.00
3 VNM ... 7.50
4 VFNM ... 7.50

Kabuki Dance of Death London Night
1 NM ... 12.50

Kabuki Dreams of Dead Caliber
nn NM ... 15.00

Kabuki Fear Reaper Caliber
1 NM ... 15.00

Kabuki Gallery Caliber
nn NM ... 10.00

Lady Death Chaos
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Lady Death: Heaven & Hell Chaos
1 NM ... 25.00
2 NM ... 20.00
3 FVF ... 20.00

Lady Death Swimsuit Special Chaos
1 NM ... 25.00

Lady Death Lingerie Chaos
1 NM ... 25.00

Legends of Nascar Vortex
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Lloyd Llewellyn Fanta
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2 NM ... 40.00
6 VF ... 25.00

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Mask DarkHorse ('91 mini-series)
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1 NM ... 20.00
2 F ... 17.50
3 FVF ... 20.00
4 FVF ... 18.00

Megaton Man Kitchen
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Men From Earth GraphicAdv
nn VFNM ... 8.00

Men in Black Aircel
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3 VFNM ... 25.00

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2 NM ... 36.00
3 NM ... 28.00
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5 NM ... 18.00
666 FVF ... 14.00

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Mr. Monster Hi-Octane 3D Horror Eclipse
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Megaton Comics
'87 GVG ... 10.00

Mister X Vortex
1 VFNM ... 8.00

Next Men DarkHorse
0 NM ... 20.00
1 NM ... 25.00

Next Men: John Byrne's 2112 DarkHorse
Blue VF ... 20.00

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Pacific Presents Pacific
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2 VFNM ... 5.00

Poison Elves Mulehide
19 NM ... 20.00
20 VFNM ... 20.00

Quadrant Quad
6 VGF ... 6.00
8 VGF ... 6.00

Ranma 1/2 Viz
1 VFNM ... 40.00
2 VFNM ... 30.00
3 VFNM ... 30.00

Reid Fleming Eclipse
1 NM ... 20.00
1 NM ... 4.00 2nd
1 NM ... 3.50 3rd
3 NM ... 5.00
4 FVF ... 4.00
5 VFNM ... 4.00

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1 NM ... 10.00
2 NM ... 5.00

Sam & Max Freelance Police Fishwrap
1 NM ... 20.00

Sam & Max Freelance Police Comico
1 NM ... 15.00

Sam & Max, Critters ... Fanta
19 VF ... 16.00

Samurai Aircel
1 VFNM ... 8.00

Samuree Continuity
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2 VFNM ... 9.00
4 NM ... 8.00

Scud Fireman
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2 VFNM ... 30.00
4 VFNM ... 15.00
6 VFNM ... 15.00

Shi Crusade
4 NM ... 25.00
5 NM ... 25.00

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2 NM ... 10.00

Shi: Senryaku Crusade
1 NM ... 15.00

Shi: Way of Warrior Crusade
PB VFNM ... 25.00

Socketeer Kardia Comics
nn FVF ... 4.00

Spaced UnbridledAmbition
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4 VFNM ... 18.00
5 NM ... 6.00
6 NM ... 6.00

Spirit Pierce
1 NM ... 5.00 2nd

Splat Mad Dog
3 VF ... 15.00

Starchild Taliesin
0 NM ... 10.50
1 VFNM ... 20.00
2 VFNM ... 18.00
8 NM ... 15.00
9 VFNM ... 10.00
11 NM ... 10.00
12 VFNM ... 10.00

Starchild: Crossroads Coppervale
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Starslayer Pacific
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3 NM ... 8.00
5 FVF ... 5.00

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1 NM ... 15.00

Star Wars Dark Empire DarkHorse
1 NM ... 36.00
1 VFNM ... 8.00 2nd
2 NM ... 40.00
2 NM ... 6.00 2nd
3 NM ... 20.00
4 NM ... 20.00
5 NM ... 15.00
6 NM ... 15.00

Steel Dragon Stories Steeldragon
1 VFNM ... 10.00

Stig's Inferno Eclipse
6 NM ... 10.00
[illegible] F ... 10.00

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1 NM ... 7.50 3rd
2 NM ... 25.00
3 NM ... 20.00

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5 FVF ... 10.00
6 VFNM ... 15.00
8 NM ... 7.50
9 NM ... 7.50

Tales of Beanworld Beanworld
1 VF ... 10.00
2 VGF ... 4.00
3 FVF ... 6.50
4 VFNM ... 9.00
5 VF ... 7.50

Tank Girl DarkHorse
1 FVF ... 22.50
2 VFNM ... 20.00
3 VFNM ... 20.00
4 VFNM ... 20.00
V2#1 VFNM ... 25.00
V2#2 VFNM ... 20.00
V2#3 NM ... 20.00
V2#4 VFNM ... 20.00

Terminator Now
1 NM ... 25.00

THB Horse
V2#1 NM ... 26.00
V2#4 NM ... 10.00
V2#5 NM ... 10.00

Tick New England
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2 NM ... 25.00
2 VFNM ... 6.50 3rd
3 VFNM ... 20.00
3 VFNM ... 4.00 5th
4 VFNM ... 20.00
4 FVF ... 4.50 2nd
5 VFNM ... 20.00
5 VFNM ... 5.00 2nd
6 VFNM ... 5.00
10 VFNM ... 7.50

Tick Buttons
370/1000 VFNM 15.00

Tick, Chroma ... New England
3 VFNM ... 6.00
4 VFNM ... 6.00
6 VFNM ... 6.00
7 VFNM ... 6.00
8 VFNM ... 6.00

Tick: Krama Tornado New England
2 VFNM ... 7.50

Tomoe Crusade
0 NM ... 12.00
3 VFNM ... 15.00

Too Much Coffee Man Adhesive
1 VFNM ... 10.00 2nd
2 NM ... 15.00
3 NM ... 15.00

Torrid Affairs Eternity
2 NM ... 5.00

Twilight Zone Now
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1 FVF ... 15.00
2 NM ... 10.00
3 NM ... 10.00

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1 NM ... 10.00
1 F ... 2.50 2nd
2 NM ... 8.00
3 NM ... 8.00

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4 VFNM ... 15.00
5 F ... 10.00

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1 NM ... 35.00
2 NM ... 25.00
3 NM ... 15.00

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1 VFNM ... 20.00
3 VF ... 8.00

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1 NM ... 20.00
2 F ... 10.00
3 VGF ... 7.50
5 VF ... 8.00
6 VFNM ... 9.00
9 VFNM ... 9.00
10 VFNM ... 9.00
11 VFNM ... 8.00
12 VFNM ... 8.00
13 VFNM ... 8.00

X-Files Topps
-2 VF ... 4.00
2 NM ... 35.00
2 VFNM ... 6.00 2nd
3 NM ... 30.00
4 NM ... 15.00
5 VFNM ... 10.00
6 NM ... 10.00
7 NM ... 10.00
8 VFNM ... 10.00
9 NM ... 10.00
10 VFNM ... 9.00
11 NM ... 7.50
12 NM ... 7.50
13 NM ... 7.50
14 NM ... 7.50
15 NM ... 6.00
16 NM ... 6.00
17 NM ... 7.50
18 NM ... 7.50
19 VF ... 4.50
20 NM ... 5.00
21 NM ... 5.00
22 NM ... 5.00
23 VFNM ... 4.50
24 NM ... 5.00
25 VF ... 4.00
26 VF ... 4.00
27 VFNM ... 5.00

X-Files Annual Topps
1 VFNM ... 8.00
2 VFNM ... 8.00

X-Files Digest Topps
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2 VFNM ... 7.50
3 VFNM ... 7.50

X-Files Hero Special Topps
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Zot Eclipse
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5 VF ... 25.00
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6 VGF ... 13.00
7 VGF ... 13.00
8 VGF ... 13.00
9 VF ... 25.00
10 FVF ... 20.00
10 VG wrc ... 8.00
11 F ... 13.00
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12 FVF ... 17.00
13 FVF ... 17.00
14 F ... 15.00
14 VGF ... 10.00
15 VFNM ... 25.00
15 FVF ... 17.00
16 VF ... 20.00
17 VF ... 20.00

Phantom King
22 FVF ... 13.00
23 F ... 10.00
23 FVF ... 13.00
24 FVF ... 13.00
25 VF ... 16.00
25 F ... 10.00
28 FVF ... 13.00

Phantom Charlton
34 VF ... 12.00
36 FVF ... 13.00
39 VGF ... 8.00
40 VGF ... 6.50
43 F ... 5.00
43 F ... 5.00
43 VGF ... 4.00
52 VGF ... 5.00
60 NM ... 10.00
60 F ... 3.00
62 VGF ... 2.50
62 F ... 5.00
64 FVF ... 6.50
64 VF ... 8.00
66 VGF ... 4.00
67 VFNM ... 10.00
68 VGF ... 4.00
68 FVF ... 6.50
69 VF ... 8.00
73 VF ... 8.00
74 FVF ... 6.50
71 VF ... 8.00
72 FVF ... 6.50
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6 VG ... 17.00

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93 VGF ... 15.00
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142 VGF ... 20.00

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1 F ... 8.00

Joe Palooka
44 VG ... 10.00
55 VG ... 9.00

Kerry Drake Detective
31 VGF ... 12.00

Spyman, Top Secret Adventures ...
1 VG+ 11.00 Steranko

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1 VF ... 8.00
3 VGF ... 2.50

Unearthly Spectaculars
1 VGF wrc ... 4.50

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Casper Digest Magazine
1 F ... 3.50
3 VF ... 3.00
8 VG ... 1.25
9 VG ... 1.00

Casper Digest Stories
2 F ... 3.50
3 VG ... 1.50

Casper Digest Winners
3 VGF ... 1.25

Casper Ghost Stories Tempo
PB FR-G ... 1.00 '73

Casper TV Tales Tempo
PB F ... 2.50 '73

Richie Rich Around the World Tempo
PB VF ... 3.00 '75

Richie Rich Best of the Year's Digest
1 G+ ... 3.00
2 VG ... 2.25
3 VG ... 1.25
4 G ... 0.75
5 VG ... 1.25

Richie Rich Digest Magazine
1 F ... 3.50
3 VF ... 2.25
4 VF ... 2.50
5 VF ... 2.50
5 F ... 2.00
6 VF ... 2.50
7 VG ... 1.50
9 VG ... 1.50
12 VG ... 1.50
15 VG ... 1.50
19 F ... 2.00
20 VGF ... 1.75

Richie Rich Digest Stories
1 GVG ... 2.50
2 VG ... 1.50
3 VG ... 1.50
4 VGF ... 1.75
5 VGF ... 1.75
6 VGF ... 1.75
9 F ... 2.00
10 VGF ... 1.75
11 VF ... 2.50
12 VF ... 2.50
13 F ... 2.00
14 F ... 2.00

Richie Rich Digest Winners
1 FR-G ... 1.50
2 GVG ... 1.50
3 VF ... 2.50
3 VG ... 1.50
4 VGF ... 1.75
5 VGF ... 1.75

Lee in Atlas

LEE in ATLAS From Page 70

titles. A listing of Lee horror stories will follow (a listing that is 60% complete).

Atlas holds the distinction of publishing more pre-Code horror comics than any other company. With 21 different titles and 411 total issues, Atlas was the industry leader, flooding the market with product. Only two primary writers signed their work for Atlas then: Stan Lee and Hank Chapman. Although Chapman did sign many horror stories, he concentrated more of his efforts on the growing war comics line. A third writer who signed his handful of stories was science-fiction editor and writer Daniel Keyes (best-known for the award-winning "Flowers for Algernon").

Atlas horror/fantasy quietly made its debut in *Amazing Mysteries* #32 (May 49). This issue spun off from issue #31 of *Sub-Mariner Comics* and is significant to us here because of its text piece, "The Isle of No Return," written by Stan Lee. Even more notable is the fact that the eerie cover art actually depicts Stan's text story and not one of the three horror stories found inside. This text story proved so popular (well, it's a good theory, anyway) that it was reprinted as a text story two additional times — in *Venus* #12 (Feb 51) and *Adventures into Terror* #3 (Apr 51).

Suspense came next. After two crime issues sporting photo covers, the content switched to horror for the remainder of its pre-Code run. Seventeen additional titles would be added, one almost every other month or so, with many starting simultaneously, right into early 1953.

Who was writing all these stories? In addition to signed stories by Stan Lee, Hank Chapman, and Dan Keyes, unsigned stories by Paul S. Newman, Otto Binder, Robert Bernstein, Carl Burgos, and Carl Wessler abounded — and there were others. Newman actually may have been the most prolific of all, contributing anonymously to nearly every title.

Hank Chapman's signed horror writing credits appear on stories from 1951 to 1952, while Stan Lee's signature appeared on stories beginning in 1951 to 1953. It makes one wonder as to why the signed stories stopped. Did Stan stop writing altogether? Did he just stop signing his stories? These are questions I just can't answer but which have always puzzled me.

After 1953, no writing credits appeared on any horror, crime, or war titles, and I've indexed almost 1500 Atlas issues. Some Atlas post-code humor titles had a Stan Lee writing credit. For example, issues of *Melvin the Monster* would have the byline: "By Stan and Joe," meaning Stan Lee and Joe Maneely. *Marvin Mouse* has the credit "By Stan Lee and Bill Everett" on every page. Also, the war/humor title *Sergeant Barney Baker* (with hilarious John Severin art!) had a single issue (#3, Dec 56) featuring a single page of illustrated gags titled "Barney's Belly-Laffs!!" with a Stan Lee writing credit, as well as the similar "Dugan Does It Again!" (meaning Devil-Dog Dugan) by Stan Lee and Joe Sinnott in *Tales of the Marines* #4 (Feb 57).

Let's not forget *Black Knight*, either. Issue #1 (May 55) is the only issue of the run to have a "By Stan Lee and Joe Maneely" credit on each story's splash. By #2, only Joe Maneely had a signed art credit. By issue #4, even Maneely was gone. Perhaps by the late 1950s, Stan's brother, Larry Lieber (who had a handful of Atlas romance art credits, as well as a single crime credit as far back as *All-True Crime* #44, May 51), began to write. I don't know.

Stan had close control over two pre-Code horror titles. They are *Suspense* and the title that seemed to replace it on the schedule, *Menace*. Both are classic Atlas horror titles and have the highest concentration of Stan Lee signed scripts of any other Atlas title.

Lee in *Suspense*

As the dawn of Atlas pre-Code horror/fantasy progressed, the fourth title to feature horror content was *Suspense*. [This was the second American comic book to sport the title, the first being Continental's *Suspense Comics* #1-12 (Dec 43-Sept 46).] The Atlas *Suspense* began as Atlas' 10th crime title, with two crime issues: #1 (Dec 49) and #2 (Feb 50). These two issues featured photo covers and hit the stands nearly simultaneously with the two crime issues of *Amazing Mysteries*, #34 (Oct 49) and #35 (Jan 50), also with photo covers.

Issue #1 (Dec 49) has a black-and-white photo cover of Peter Lorre and Sydney Greenstreet from *The Maltese Falcon*. Inside were five standard crime tales in the Atlas "house style" of 1949-50 along with a two-page Stan Lee-written text piece. Look for unsigned Gene Colan, Bob Powell, and Matt Baker art in this issue.

(Continues on Page 72)

Atlas arrested

Stan Lee's crime comics debut came in the story "Joe Kratz... Killer!" in ***Lawbreakers Always Lose*** *#1 (Spr 48). The art is unsigned but a guess would be Syd Shores with a hint of Gene Colan also.*

At this time, Atlas had a bullpen set-up that cranked out pages at a furious rate. A very young Gene Colan as well as John Buscema broke in and toiled here. Syd Shores supervised the whole thing and pages were passed around in an assembly-line fashion. For this reason, diverse hands likely touched many stories.

A specter-like, skeletal-hooded narrator relates the story of Joe Kratz, a punk kid who grows up to be a cold, heartless murderer, eventually facing the ultimate penalty — death. The issue sports a Syd Shores cover and the comic's lead story, a seven-pager titled "Adam and Eve — Incorporated," features what looks very strongly like Gene Colan artwork.

All-True Crime *was the second longest running Atlas crime title, lasting 29 total issues from #24 (Fall 47) to #52 (Sep 52) (#24 and #25 were titled* ***Official True Crime Cases****). "Revenge!", Lee's story in issue #30 (Nov 48) is an exciting yarn about a corrupt, miserable farm owner, with bigger ambitions. After making a name for himself in the rackets, he gets his due.*

It's interesting in retrospect to note that this hoodlum bears an uncanny resemblance to Norman Osborn.(Just a coincidence, it's not a prototype.).

Lee's Atlas crime text stories

Since Stan's signed crime stories are so few, we'll finish off the crime credits with a listing of 36 different "SL" designated crime "text" stories. This listing is mostly complete, and all are two pages long. Many stories were printed in more than one issue.

Issue name and number	Date	Story#	Story title
All-True Crime #27	Apr 48	1357	"Undercover Man"
All-True Crime #28	Sep 48	2906	"Tough Luck"
All-True Crime #30	Nov 48	3067	"The Plainest Clue"
All-True Crime #31	Jan 49	3730	"Time to Kill"
All-True Crime #32	Mar 49	4004	"Night of Terror"
All-True Crime #35	Sep 49	3133	"The Make-Up"
All-True Crime #40	Sep 50	3267	"Murder Is No Joke"
All-True Crime #41	Nov 50	3311	"A Buddy of Mine"
All-True Crime #44	May 51	5317	"The Talking Corpse"
Amazing Mysteries #34	Oct 49	4252	"The Rivals"
Casey — Crime Photographer #1	Aug 49	2976	"Too Many Mistakes"
Casey — Crime Photographer #2	Oct 49	3245	"Fatal Alibi"
Complete Mystery #3	Dec 48	3431	"That Sleepy Man"
Complete Mystery #5	Apr 49	3202	"Prison Break"
Complete Mystery #6	Jun 49	3267	"Murder Is No Joke"
Crime Can't Win #41	Sep 50	3702	"The Weapon"
Crime Can't Win #4	Apr 51	4329	"Perilous Patrol"
Crime Cases Comics #24	Aug 50	3730	"Time to Kill"
Crime Cases Comics #25	Nov 50	3915	"Too Old to Learn"
Crime Exposed #1(A)	Jun 48	2655	"The Red Head"
Crime Exposed #1(B)	Dec 50	3702	"The Weapon"
Crime Fighters #1	Apr 48	1798	"Luck on the Reef"
Crime Fighters #2	Jun 48	2656	"Hero Worship"
Crime Fighters #4	Nov 48	3529	"Tracing the Hit and Run Driver"
Crime Fighters #5	Jan 49	3700	"The Old Switch Game"
Crime Fighters #6	Mar 49	3510	"The Landing"
Crime Fighters #8	Jul 49	4264	"Tough Torpedo"
Crime Fighters #9	Sep 49	2907	"Time On His Hands"
Crime Must Lose #4	Oct 50	3202	"Prison Break"
Crime Must Lose #6	Apr 51	3151	"Beware of Pickpockets"
Justice Comics #8	Winter 48	2327	"Reverse Justice"
Justice Comics #9	Jun 48	2556	"Twins Of Death"
Justice Comics #4	Aug 48	2905	"The Robbery"
Justice Comics #6	Oct 48	3245	"Fatal Alibi"
Justice Comics #7	Dec 48	3151	"Beware of Pickpockets"
Justice Comics #10	May 49	3702	"The Weapon"
Justice Comics #11	Jun 49	4329	"Perilous Patrol"
Justice Comics #12	Jul 49	3700	"The Old Switch Game"
Justice Comics #17	Sep 50	3836	"The Tourist"
Justice Comics #31	Nov 52	3528?	"Hit and Run"
Lawbreakers Always Lose #1	Spring 48	677	"Murder — On Stage!"
Lawbreakers Always Lose #3	Aug 48	2976	"Too Many Mistakes!"
Lawbreakers Always Lose #6	Feb 49	4503	"Top of the World"
Suspense #1	Dec 49	6252	"The Curse of the Coin"

How many Atlas pre-Code horror and fantasy titles were there?

A full listing of the entire line of Atlas pre-Code horror/fantasy and science-fiction titles:

1. *Amazing Mysteries #32-33*	May 49-July 49	2 issues
2. *Marvel Tales #93-131*	Aug 49-Feb 55	39 issues
3. *Captain America's Weird Tales #74-75*	Oct 49-Feb 50	2 issues
4. *Suspense #3-29*	May 50-Apr 53	27 issues
5. *Venus #10-19*	Jul 50-Apr 52	10 issues
6. *Journey into Unknown Worlds #36-38, 4-33*	Sep 50-Feb 55	33 issues
7. *Adventures into Terror #43, 44, 3-31*	Nov 50-May 54	31 issues
8. *Mystic #1-36*	Mar 51-Mar 55	36 issues
9. *Astonishing #3-37*	Apr 51-Feb 55	35 issues
10. *Space Squadron #1-5*	Jun 51-Feb 52	5 issues
11. *Strange Tales #1-34*	Jun 51-Feb 55	34 issues
12. *Adventures into Weird Worlds #1-30*	Jan 52-Jun 54	30 issues
13. *Amazing Detective #11-14*	Mar 52-Sep 52	4 issues
14. *Mystery Tales #1-26*	Mar 52-Feb 55	26 issues
15. *Spellbound #1-23*	Mar 52-Jun 54	23 issues
16. *Space Worlds #6*	Apr 52	1 issue
17. *Journey into Mystery #1-22*	Jun 52-Feb 55	22 issues
18. *Uncanny Tales #1-28*	Jun 52-Jan 55	28 issues
19. *Menace #1-11*	Mar 53-May 54	11 issues
20. *Men's Adventures #21-26*	May 53-Mar 54	6 issues
21. *Speed Carter, Spaceman #1-6*	Sep 53-Jul 54	6 issues

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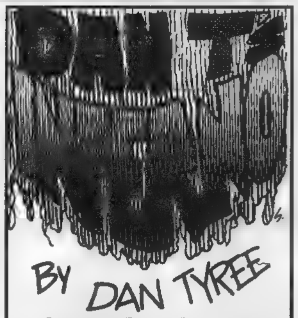
Lee in Atlas



I guess I've always sort of wanted to be Stan Lee.

From the mercenary angle, when I was a kid, I thought writers took home a gazillion dollars, raking in an unreasonably optimistic (but well-deserved) share of the cover price.

And how great it must be to be both an adult *and* cool, I thought. Circa 1971 I was telling classmate Jan Houston that I aspired to grow a beard like the one Stan sported at the time. (Never did. Just enough stubble to make my wife a True Believer in pointing to a razor and saying, " 'Nuff said!")

Oh, to have the influence of Stan — to send shock-waves through the industry as he did in 1971, when he took a rare vacation and let some other writers approach his books.

There was the down side. In the late '70s, when readers of the *Nashville Banner* ranked Stan's *Spider-Man* strip near the bottom (leading to its ouster), I was made painfully aware that there are a lot of Philistines who can't comprehend greatness.

And when Stan became too busy with Hollywood to read all the Marvel comics, it was disillusioning (until I learned my own limitations in keeping up with tons of material).

But now Stan is "The Man" again. Fans can dream of remaining forever young, bridging the generations, and garnering more respect than the Hoary Hosts of Hoggoth. It's heartening to know that Stan is still *creating*, not just hanging on as the comics equivalent of a rock 'n' roll "nostalgia act."

One of the highlights of my career came when writings by Stan and me shared a page in the ***CBG 1996 Annual***. Here's hoping our paths cross (in one way or another) many more times in the coming years.

LEE in ATLAS From Page 72

After a crime text story in the first issue (Dec 49), Stan Lee's next appearances there were text pieces in issues #4 (Aug 50), #5 (Nov 50) and #6 (Jan 51). His first story script followed in issue #11 (Nov 51). In all, a total of 17 Lee-signed horror stories appeared in 10 different issues of this title, all of them between issues #11 and #29. Joe Maneely was his most frequent collaborator — illustrating five stories.

While Bill Everett's stories stand out as far as sheer beauty is concerned, a significant story is "The Raving Maniac" from #29, illustrated by the incomparable Joe Maneely. It's a parody of the oppressive complaints being lodged at the comics industry by pro-Wertham forces.

Seduction of the Innocent had been released that year and targeted horror and crime comics for their allegedly violent, child-warping content. The story depicts Stan himself as an editor of a comic-book company, when a raving maniac storms into the office complaining about the terrible content of the horror comics. The editor then rants back at the man, stating that: Nobody's forcing him to read them; this is not a dictatorship where people tell you what to read or can't read; and these comics are merely an escape from a frightening world with real-life perils.

At the end, the editor goes home and tells his daughter a scary bedtime story "... about a raving little man with nothing more important on his mind than running into an editor's office to complain about some magazines ..." Considering what was on the horizon, it's an insightful, foreshadowing tale, a Lee-Maneely classic.

Stan, it seems, worked the closest with Joe Maneely. Besides scores of stories in every genre, they even teamed up on a proposed syndicated newspaper strip *Mrs. Lyon's Cubs*, a strip that was then turned over to Al Hartley after Joe's tragic, untimely death at 32 in June 1958, leaving behind a wife and three small daughters. Joe Maneely would probably have been one of the co-architects of the Marvel Age of the early 1960s had he lived. Following his death, his art continued to appear during the post-implosion period (from old inventory), appearing as late as *World of Fantasy* #14 (Oct 58).

Issue #21 (Aug 52) is important, because it features the debut of a letters page; the page was titled "Suspense Sanctuary" and edited by Stan Lee. This is the first letters page seen in an Atlas horror-fantasy title. Timely/Atlas teen-humor/romance titles aimed at girls occasionally ran them as advice and fashion columns, but in a horror title this was unique for Atlas and followed the lead of E.C.

Stan wrote witty responses to every letter printed, foreshadowing his later snappy patter seen in early *Marvel Age* letter pages and *Bullpen Bulletin* pages. Readers were also asked to vote on favorite stories from issue to issue, with the results posted every month. For the first time we now have a window into that dark, distant Atlas period. In addition to #21, *Suspense Sanctuary* can be found in #22, 23, 25, 26, 27, and 28.

Following issue #29 (Apr 53), *Suspense* was canceled. Not to despair, though. Horror fans who saw this title canceled already had the debut of a new, even more horrifically titled comic book. A full-page ad in Suspense #29 appeared for *Menace* #1 (Mar 53).

And why was *Suspense* canceled? Who knows? If sales were slipping, a logical next step would have been to cancel the slipping title and start a new one with a better-sounding title (and exactly the same story content). The call to do this was already set in motion by March 1953 when *Menace* debuted. At Atlas *Suspense* was the sixth horror-fantasy title to be canceled and the first ongoing all-horror title to end. The sequence of pre-Code horror cancellations leading to *Suspense*'s demise are:

- *Amazing Mysteries* #33 (July 49) (horror issues #32-33 only)
- *Captain America's Weird Tales* #75 (Feb 50) (horror issues #74-75 only)
- *Space Squadron / Space Worlds* #6 (Apr 52)
- *Venus* #19 (Apr 52) (science-fiction-horror issues #10-19 only)
- *Amazing Detective* #14 (Sept 52) (horror issues #11-14 only)
- *Suspense* #29 (Apr 53) (horror issues #3-29)

Lee in *Menace*

This brings us to our second Stan Lee-edited title, *Menace*. It stands as a prototypical example of classic Atlas.

These 11 hard-to-find issues from March 1953 to May 1954 epitomize the glorious gruesomeness of pre-Code horror and are the "issues to get" when trying to build an Atlas horror collection. Lee dominated this series, writing every story in the first seven issues, with two more in #8, for a total of 30 stories in this title.

Other Lee pre-code horror tales

What follows is a sample listing of 33 additional pre-code horror stories written and signed by Stan Lee, along with the story artists. These stories, and the stories already mentioned in *Suspense* and *Menace*, comprise about 40% of the total number of Stan's "signed" Atlas pre-Code horror stories.

Title and issue number	Cover Date	Artist
Adventures into Weird Worlds #9	Aug 52	Unknown
Adventures into Weird Worlds #12	Nov 52	George Tuska
Men's Adventures #22	Jun 53	John Romita
Mystic #8	May 52	Paul Reinman
Mystic #9	Jun 52	Bill Everett
Mystic #10	Jul 52	Russ Heath
Mystic #1	Aug 52	John Romita
Mystic #16	Jan 53	Unknown
Mystic #17	Feb 53	Bill Everett, Ed Win
Mystic #25	Dec 53	John Romita
Spellbound #7	Sep 52	Dick Ayers, Joe Maneely
Spellbound #11	Jan 53	Tony Dipreta, Art Peddy
Spellbound #15	Jun 53	Unknown
Strange Tales #9	Aug 52	Unknown
Strange Tales #11	Oct 52	Paul Reinman
Strange Tales #14	Jan 53	Joe Maneely
Strange Tales #19	Jun 53	Unknown
Uncanny Tales #1	Jun 52	Russ Heath, Paul Reinman
Uncanny Tales #2	Aug 52	Unknown
Uncanny Tales #3	Oct 52	Jerry Robinson
Uncanny Tales #4	Dec 52	George Roussos, Joe Maneely
Uncanny Tales #5	Feb 53	Unknown
Uncanny Tales #7	Apr 53	Joe Maneely
Uncanny Tales #8	May 53	Joe Maneely, John Forte
Uncanny Tales #10	July 53	Joe Maneely

The last three issues of this title (#9-11) and two stories in #8 were not written by Stan. Russ Heath leads the pack by drawing eight of Stan's scripts.

Nearly 10 years before the birth of the modern Marvel universe, Stan had been working on a daily basis with many future Marvel artists, especially Bill Everett, John Romita, Gene Colan, and Joe Sinnott, all Atlas workhorses. Other frequent Atlas collaborators soon to be Marvel artists were Dick Ayers, Paul Reinman, and George Roussos.

Coverwise, *Menace* was a showcase for the cover wizardry of Bill Everett, who drew the first six, including the gruesome #1 cover — the two-headed rotting corpse cover. The image was so startling that Stan offered a print of it to every reader who wrote in, autographed by Everett. In spite of its classic status, sales on *Menace* may have been sluggish, since the title never published a letters page, even in response to Stan's offer. Do any of these autographed covers exist to this day? Did they *ever* exist?

A Lee-Everett gem is the eerie "Zombie" from issue #5 (Jul 53). Reprinted by Marvel during the horror craze of the 1970s, it was the influence for Marvel's updated zombie character and a slew of imitators.

What follows is a sample listing of 33 additional pre-Code horror stories written and signed by Stan Lee, along with the artists. These stories, and the stories already mentioned in *Suspense* and *Menace*, comprise about 40% of the total number of Stan's "signed" Atlas pre-Code horror stories.

And that's not all!

There you have it: a look at Stan Lee's place in the history of the Timely-Atlas empire. Although space constraints didn't allow a close look at war, romance, Western, and humor titles, needless to say, he had a hand in them. Following the Comics Code (beginning on March 1955-dated Atlas issues), Stan probably oversaw the entire line, a line of approximately 75 concurrently published titles at its peak in the beginning of 1957, showcasing art by a total of almost 175 "different" artists in the decade leading up to it.

This all well before the "Marvel Age" was even a glimmer in his eye!

Thank you, Mr. Lee.

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BATMAN #100 F/8	$550
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DETECTIVE #96 NM-/8	$700
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FLASH #16 F+/8	$650
FLASH #18 F/VF/8	$700
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SUPERMAN ANNUAL #2 NM/9	$600
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WORLD'S BEST #1 F-/8 slt clr tch frt cvr in black	$3,500
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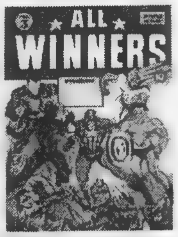

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THE LAW is a ASS

By Bob Ingersoll

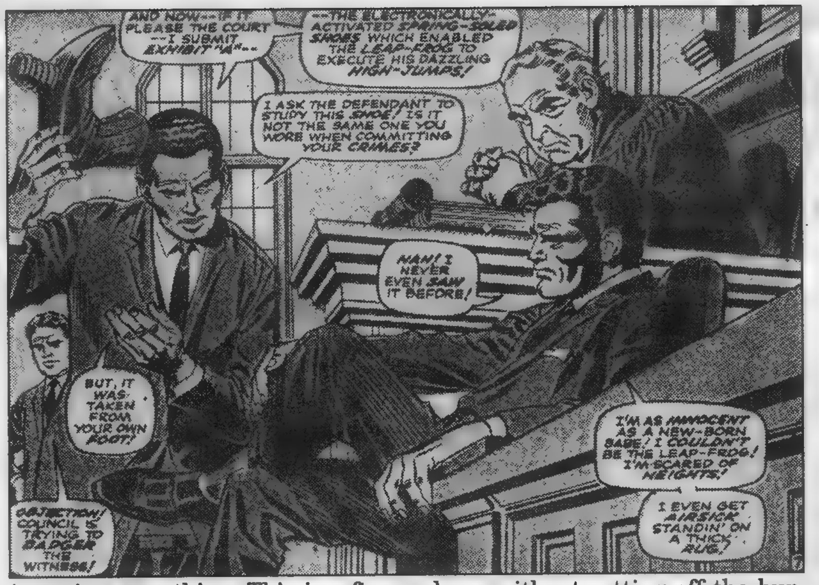
This column's title comes from Charles Dickens' ***Oliver Twist****, in which Charles Bumble, a vulgar, common, and ungrammatical man, told that he was liable for the actions of his wife (because English law at the time presumed that a man was responsible for the actions of his wife, responded: "If the law supposes that:.. the law is a ass — an idiot... The Law is a bachelor. An ass is a donkey.*

The author of this column can be reached at P.O. Box 24314, Lyndhurst, OH 44124.

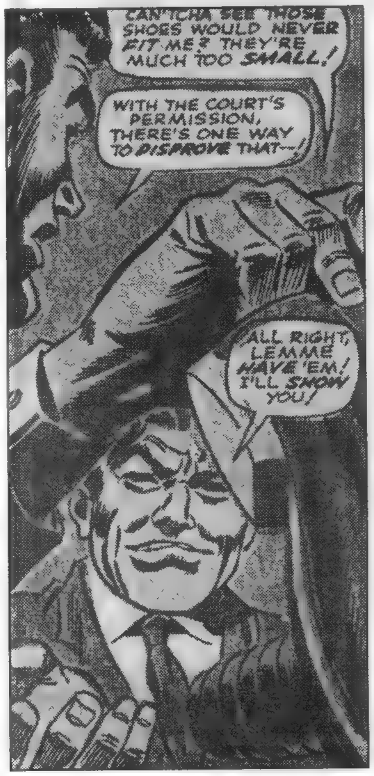
> **"If the shoe fits, one must wear it, even if the shoe happens to have large springs soldered onto the soles."**
> *— Bob Ingersoll*

Years ago — long before contemporary usage started conferring the title for the slightest of accomplishments — and with no more thought or reason than Andy Warhol doling out that promised 15 minutes of fame — *he* was "the man." Stan "The Man" Lee. The man we've assembled together today to honor. But, rather than concentrate on the things Stan did so well, I (in the best tradition of a Dean Martin roast) choose to concentrate on one of the things Stan did the worst. Courtroom sequences.

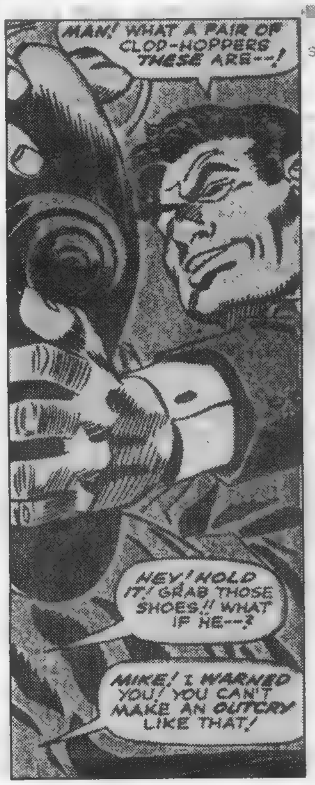
Let us turn our attention to *Daredevil* # 25, "Enter: the Leap-Frog!" a story that features one of the lamest villains ever to grace a Marvel comic book, the titular Rebounding Reptile. (Understand that calling anyone, even Leap-Frog, one of the lamest villains ever to grace a Marvel comic book is saying something. This is, after all, the company that gave us The Ringer and The Man-Elephant. Still, if the shoe fits, one must wear it, even if the shoe happens to have large springs soldered onto the soles.)



AND NOW--IF IT PLEASE THE COURT --I SUBMIT EXHIBIT "A"--
--THE ELECTRONICALLY-ACTIVATED SPRING-SOLED SHOES WHICH ENABLED THE LEAP-FROG TO EXECUTE HIS DAZZLING HIGH-JUMPS!
I ASK THE DEFENDANT TO STUDY THIS SHOE! IS IT NOT THE SAME ONE YOU WORE WHEN COMMITTING YOUR CRIMES?
MAN! I NEVER EVEN SAW IT BEFORE!
BUT, IT WAS TAKEN FROM YOUR OWN FOOT!
I'M AS INNOCENT AS A NEW-BORN BABE! I COULDN'T BE THE LEAP-FROG! I'M SCARED OF HEIGHTS!
I EVEN GET AIRSICK STANDIN' ON A THICK RUG!
OBJECTION! COUNCIL IS TRYING TO BADGER THE WITNESS!



CAN'TCHA SEE THOSE SHOES WOULD NEVER FIT ME? THEY'RE MUCH TOO SMALL!
WITH THE COURT'S PERMISSION, THERE'S ONE WAY TO DISPROVE THAT--!
ALL RIGHT, LEMME HAVE 'EM! I'LL SHOW YOU!



MAN! WHAT A PAIR OF CLOD-HOPPERS THESE ARE--!
HEY! HOLD IT! GRAB THOSE SHOES!! WHAT IF HE--?
MIKE! I WARNED YOU! YOU CAN'T MAKE AN OUTCRY LIKE THAT!

Springs. That was the Leap-Frog's gimmick: springy, sprongy footwear. The Leap-Frog was a former novelty item inventor who attached super springs to the bottom of his shoes, put on a green, frog-motifed costume — complete with buggy eyes and webbed feet — then did a'wandering go to commit crimes.

The story actually starts before Leap-Frog donned his costume, when Leap-Frog, wearing a green suit and a bandanna around his face, is testing his springs by jumping around LaGuardia Airport. Because he gets tired from all the leaping, our bouncing baddie grabs Matt Murdock, who is conveniently getting off of a plane at the time, and holds Matt hostage, while he rests. Then, when he has sufficiently rested and the more serious-minded readers have stopped laughing, Leap-Frog releases his hostage and jumps off into the sunset, making his escape.

Later that same issue, in his "first fantastic foray into crime," the Leap-Frog robs a jewelry store, gaining access, because a "locked door presents no problem to one with [his] talents." Don't ask. He leapt through the transom, conveniently left open, as all transoms are conveniently left open? He repeatedly bounced off the door until he broke it down? Look, how should *I* know how jumping around like a Mexican bean on uppers got the Leap-Frog into a locked jewelry store. It just did, OK?

Anyway, Daredevil chances upon Leap-Frog — because Leap-Frog's leaping legerdemain, while good for getting past locked doors, is lousy about getting past said doors without setting off the burglar alarm — and the fight scene ensues. As in all fight scenes, chase scenes, and mime funerals: The good guys won. Daredevil apprehends the Anti-Social Amphibian and turns him over to the waiting police. After he's arrested, the Budweiser Blaggart hires Matt Murdock to defend him.

I went tilt.

Obvious straight lines about oxymorons aside, the legal profession has a system of ethics codified into the Code of Professional Responsibility. This Code has lots of rules and regulations and it features, like the Ten Commandments, a set of rules telling us what lawyers "shalt not" do. One of the biggest "do"es that we shalt not is acting in any case as a lawyer in which we must also appear as a witness. Assuming the always tricky proposition of a masked super-hero testifying in court, which seems to be a given in comic books, Daredevil would have been one of the key witnesses against the Rebounding Roué. Professional ethics prevent Matt from accepting the case when he knows that, in his other identity, he will be a key witness. (Practicality dictates it, too; it is either not accept the case or prepare for an energetic session when Matt Murdock cross-examines Daredevil.)

But, you complain, in the story, Matt doesn't defend Leap-Frog; Matt's partner, Foggy Nelson, conducts the actual defense. True, but under the rule, what is forbidden to one member of a lawfirm is also forbidden to his or her partners. The entire firm of Nelson & Murdock is ethically precluded from accepting the case, when Matt knows Daredevil will have to be a witness.

But, you complain again, what if Daredevil *wasn't* going to be a witness? *Then* wouldn't Matt be able to defend the Jumping Jailbird in his trial? No.

Remember that scene where Leap-Frog holds Matt hostage by applying a choke hold on Matt to hold the police at bay long enough for him to escape? Abducting a person in order to keep another person from doing something — here to keep the police from arresting him — is kidnapping, a felony.

Since Matt is the victim of this crime, he would be a witness in its prosecution. Even if Matt couldn't describe what the Springing Sinner looked like, he would still have to testify about what happened and would be a witness. Professional ethics preclude him from accepting Leap-Frog's defense.

But, you complain — and that's quite enough of that, too; if you don't stop, I'm turning this column around and going home! — what if the prosecution decides it can just call the police who were at LaGuardia and won't have to call Matt? Then he won't be a witness and can take the Leap-Frog's case. Again, no.

In the first place, the prosecution won't decide not to use Matt. A blind victim is good for jury appeal, makes its members mad at the defendant and more likely to convict. Even in this day of political correctness, no prosecutor would ignore the jury appeal of a physically challenged victim. In the second place, even if Matt wasn't going to be a witness, he can't accept the case. The Code of Professional Responsibility commands that lawyers not accept cases when their independent judgment might be clouded and that they should avoid even the appearance of impropriety. Since it might appear to others that Matt's desire to defend the man who kidnapped him is lacking, accepting the case won't avoid the appearance of impropriety.

No matter how you slice this particular cake, Matt cannot accept Leap-Frog's defense.

In *Daredevil* #26, Leap-Frog's first court appearance is detailed. The story calls the proceeding an arraignment, which is correct; Leap-Frog was only arrested two days earlier, there hasn't been enough time for anything more than an arraignment. The story then shows Leap-Frog testifying and denying that he's the Leap-Frog or that the spring shoes the prosecutor is showing him are even his shoes, which isn't correct. An arraignment is a proceeding in which the defendant is told what charges have been filed against him and enters a plea and the judge sets bail. It is *not* an evidentiary proceeding, and no witnesses are called, especially not the defen-

(Continues on Page 78)

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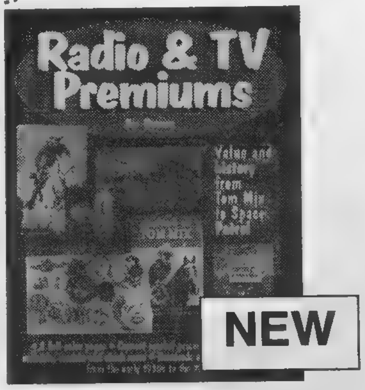
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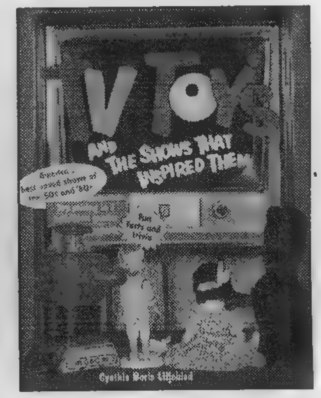
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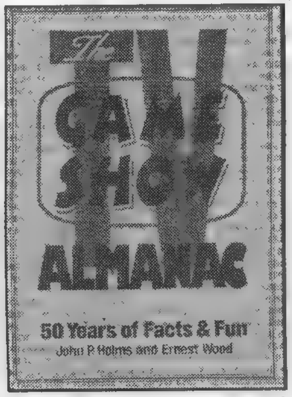
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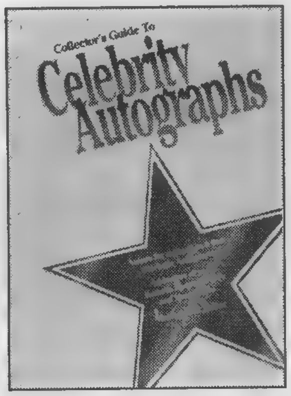
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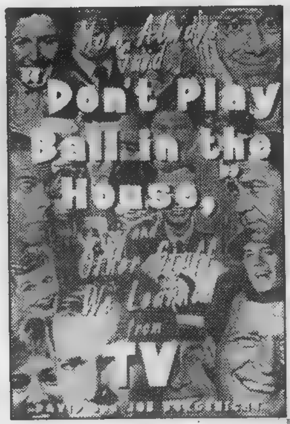
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The Law is a Ass

From Page 76

dant.

Even if we pretend that the story simply got the name wrong and we see a preliminary hearing, it is still wrong. A preliminary hearing is where the judge hears the short form of the evidence and decides whether there's enough of it to bind the defendant over to the Grand Jury for indictment. The burden of proof in a preliminary hearing isn't the "beyond a reasonable doubt" burden we all had drummed into us during the O.J. trial. It's "proof by a preponderance of the evidence." It is: Does the greater weight of the evidence — just the littlest bit more than 50% — show that it's more probable than not that this defendant committed the crimes charged? Given that slight burden of proof, defendants don't often testify at a preliminary hearing, thereby allowing the prosecutor to hear their defense, because they know they're going to be bound over to the grand jury anyway.

Here we have a man who committed crimes in an outlandish costume and whom the police took out of said costume after they arrested him. After the police testify, how tricky is it going to be for the prosecutor to get the judge to find that the man they took out of the silly costume is the man who committed the crimes in the silly costume — and bind him over? In that case, what would it profit Leap-Frog to testify? Especially when he might do something stupid like grabbing his spring shoes and proving his guilt by trying to escape by jumping out a third-story window?

Did I happen to mention that the prosecutor, in these days before "If it doesn't fit, you must acquit," goads the Hangtime Hooligan into grabbing his shoes and trying to escape? No? Well, he does, and he does. Fortunately for law enforcement everywhere, the prosecutor left the laces off the shoes and they fell off Leap-Frog's feet, so the Vaulting Villain fell three stories to the incapacitating pavement below.

So, what have we learned today? Lawyers can't be lawyers in cases where they also have to be witnesses. Defendants don't usually testify at arraignments or preliminary hearings and any man who dresses up in a frog costume to commit crimes and doesn't notice that the all-important laces weren't on his shoes before jumping out of a third-story window, has got to be one of Marvel's dumbest villains. And not just in appearance only.

Bob Ingersoll (P.O. Box 24314, Lyndhurst, OH 44124-0314 or Bingersoll@worldnet.att.net) lawyer and legal analyst for ***Comics Buyer's Guide*** *wants to assure our guest of honor that this ribbing was all in fun. Stan, if you're reading this, I've always enjoyed your work and I love you man.*

"You're not getting his Bud Lite, Bob."

TONY'S TIPS!
BY TONY ISABELLA

"And a lean, silent figure slowly fades into the gathering darkness, aware at last that in this world, with great power there must also come — great responsibility!"

— Stan Lee, "Spider-Man," ***Amazing Fantasy*** *#15 (1962)*

Stan Lee, with that one caption, established a code of conduct for the super-heroes populating the universe he was creating with Jack Kirby and others. It was similar to the crash-site oath taken by The Fantastic Four in their first issue, published a year prior, but the conciseness of the "Spider-Man" caption made it the watchword of the field.

Stan had already been my hero long before I went to work for him some 25 years ago.

His characters and scripts put a modern voice to the beliefs I'd picked up from my Roman Catholic parents and 12 years in parochial schools. In his Spider-Man, especially, I found a hero with whom I could relate, a young man, not terribly older than myself, going through like crises of confidence and faith. Except, of course, that I never got to date either Gwen or Mary Jane.

There were times, as a teen-ager, that I believed Stan had to be just about the wisest man in the world. *That* particular belief might be shaken on the rare occasion when I would read a less-than-senses-shattering Marvel comic book. But Stan, in addition to his many other fine qualities, was perhaps the finest *salesman* the industry has ever known.

If memory serves me, I worked in the Marvel offices for just under three years, the most educational years of my comics career. The lessons I learned from Stan, Roy Thomas, and Sol Brodsky still, even today, form the basis for how I approach my writing. It's not every student that gets to apprentice to his heroes.

Over the years, I've heard and read a lot of slams directed at Stan Lee. It became fashionable to lay all of the sins of Marvel Comics at his feet, long after he'd departed the editorial offices to represent his co-creations in Hollywood. When comicdom rallied to the side of Jack Kirby in his battles with Marvel, there were those who took advantage of that righteous cause to take cheap shot after cheap shot at Stan. And there remain those who, discounting obvious stylistic evidence, embrace the conspiratorial notion that Stan had virtually nothing to do with the creation of the Marvel universe or its amazing inhabitants.

I had and have a different perspective. The Stan Lee I worked with believed in giving credit where credit was due. If you read the introductions to his *Origins of Marvel Comics* and its companion volumes of three decades ago, that much becomes abundantly clear. And, on this occasion, Stan's 75th birthday, I'm delighted to share a personal remembrance, as well.

It was in the early days of 1973. I was packaging *The Mighty World of Marvel* and other weekly reprints for Great Britain. The job consisted of designing and writing covers; editing the material to fit the format, which generally meant splitting stories into two parts and creating new splash pages for the second chapters; and creating feature pages. These feature pages included letters pages, pin-up pages, puzzle pages, and bullpen pages.

My problem was this: A bullpen page wasn't a *Marvel* bullpen page without "Stan's Soapbox," and Stan just didn't have the time to write a new installment every week. Since I could do a pretty fair Stan imitation, then and now, Sol Brodsky and I hit upon the idea of my ghosting the "Soapbox" feature for the weeklies. I wrote a couple samples to show Stan.

Stan, like everyone else who read the samples, agreed that few, if any, readers would be able to spot the difference. He held on to them for a day or so. Something was clearly bothering him. In my youthful enthusiasm, I didn't realize what it was until he spelled it out for us.

Stan's Soapbox

The next time anyone puts you down for reading a comic mag, try hitting him with this little soliloquy which I've used on various radio and TV guest appearances in the past few months:

Comic books are a medium of communication — just as television and motion pictures are. All three employ words and pictures, and all must be judged on their individual merits. A story is a story, whether presented between two covers, or on a screen. If the words have dramatic impact, if the pictures are visually appealing, if the theme is emotionally relevant, then certainly it is worthy of a reader's attention. However, if the quality is lacking, then it rates little consideration. Isn't this equally true of a TV program, a Broadway show, a motion picture, or any other form of entertainment? All we at Marvel ask is that our product be judged on the basis of quality — a quality which we sincerely believe is equal to that found in any other comparable media.

Marvel Comics today are produced by the finest creative talent available. Read them first ... and then decide.

Excelsior!
Smiley

Stan didn't want to sign his name to something that he hadn't written, even something as insignificant as a "Soapbox" feature in a foreign reprint. It wouldn't be right. We dropped the idea, but the episode left an indelible impression on me.

Stan Lee was and remains one of the good guys. I'm not going to proclaim he has *always* done the right thing. Who among us could ever aspire to that? But, I believe Stan has always *tried* (and still tries) to do the right thing. In the small things and the big things alike.

Ultimately, we decided to reprint old installments of "Stan's Soapbox" with some minor editing on my part. At the time, I confess to being surprised by how many of them were still relevant, years after they had been written. In retrospect, I shouldn't have been. The 1960s-era stories by Stan and Jack and Steve and the others have stood the test of time.

Stan is still my hero. Oh, yeah, I recognize that he's a very human hero. He makes mistakes. He screws up. Still, I prefer my heroes to be human. Because that way, occasionally and quietly, I can aspire to live my life as well as they live theirs.

None of the above is what I intended to write this week. I was planning to write about one of my all-time favorite Spider-Man serials, a 10-issue epic I've thought of as "The Stone Tablet Saga" ever since it appeared in *The Amazing Spider-Man* #68-77. It was written by Stan, so I figured it would fit the issue's theme nicely. Beaming with pride, I phoned Maggie Thompson.

Editors. It seems *next* issue is a special "Spider-Man" issue. Moreover, Maggie was really hoping I would relate the above "Marvel moment" for *this* issue. She won. Sort of.

This week, you get the anecdote. *Next* week, you get "The Stone Tablet Saga."

In between, you get one of my favorites of the "Stan's Soapbox" essays, which, coincidentally enough, appeared in *The Amazing Spider-Man* #68. It was one of the first I reprinted in the British weeklies.

I'll see you next week.

Tony Isabella wants to send the best of birthday wishes to his former boss and always hero, Stan Lee. Tony says that, while he wouldn't necessarily be willing take a bullet for Stan, he could see his way clear to shoving a stray editor or two in front of "The Man." Excelsior!

Send your comments on this column to: Tony's Tips, P.O. Box 1502, Medina, OH 44258.

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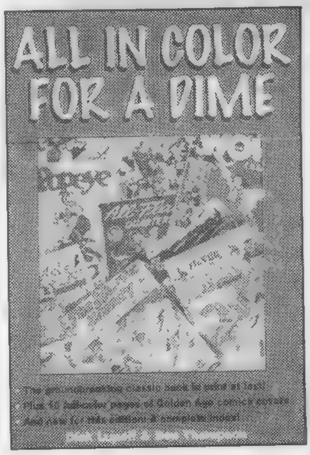

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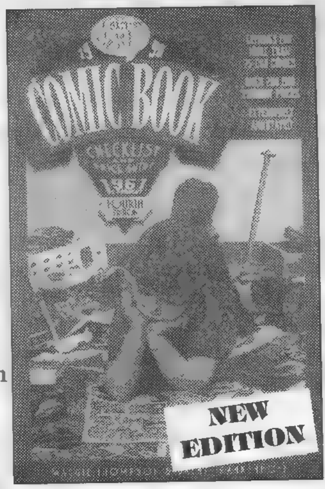

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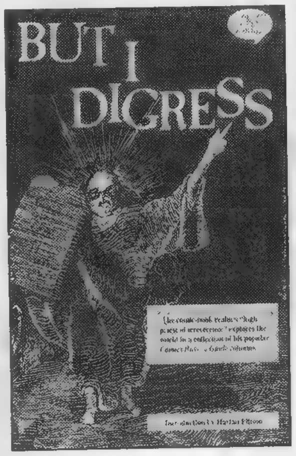

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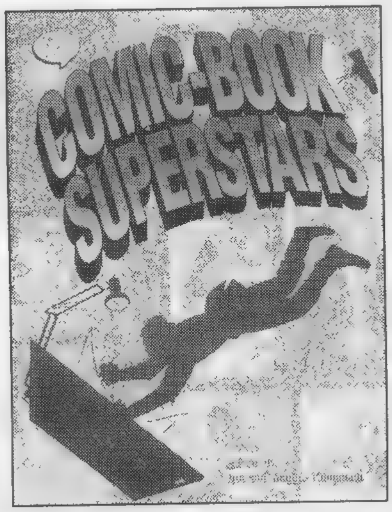

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Hero-watcher's guide: Identifying the Marvel hero

By **Peter Sanderson**

It has been fashionable to underrate Stan Lee's extraordinary achievement in participating in the creation of the Marvel Comics of the Silver Age. People rightly want to give credit to Jack Kirby, Steve Ditko, and others for their major roles in shaping these classic stories.

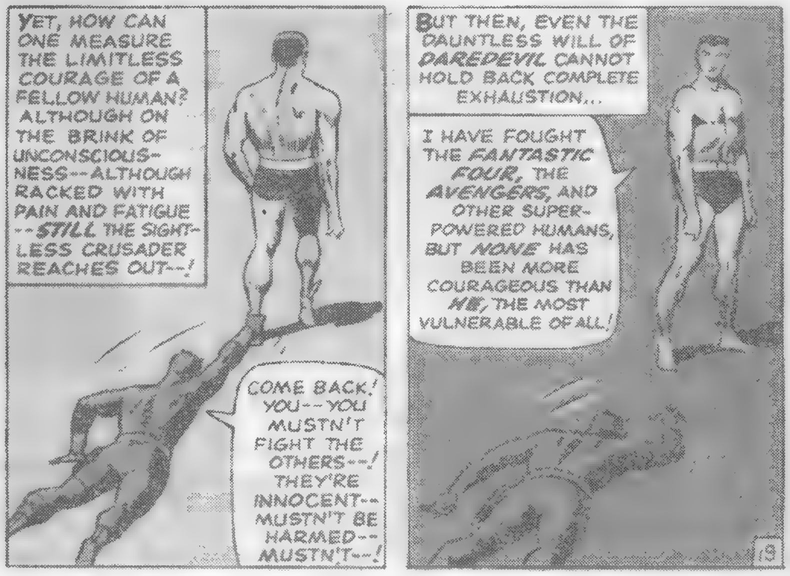
But neither Kirby nor Ditko nor any other artist drew or coplotted the majority of the Silver Age Marvel titles. Yet the Marvel Comics of the 1960s read as a single, surprisingly consistent body of work extending over hundreds of individual issues. As a whole they reflect a consistent authorial vision and sensibility.

That vision is Stan Lee's. It was he who supplied the Marvel universe with its voice, speaking both through the characters and (through the captions and Bullpen Bulletins) himself. As editor and principal writer, he oversaw the creation and development of the Marvel universe. He incorporated contributions of artists, co-plotters, and writers with whom he worked into a distinct, identifiable Marvel style.

The occasion of Stan Lee's 75th birthday is a fine opportunity for taking the time to examine the elements in the great 1960s Marvels that specifically mark them as his work. What are the characteristics of a Stan Lee hero?

For one thing, they tend to be men of high intelligence working in some intellectually demanding field. Reed Richards, Tony Stark, Bruce Banner, Charles Xavier, and Henry Pym are scientists and inventors. Richards is said to be the greatest mind on Earth.

Peter Parker is a brilliant science student who concocts his adhesive web formula virtually overnight simply by setting his mind to it. Is there any doubt that the 1960s Parker was meant to grow up into a scientist on the same level of achievement as these other heroes?


YET, HOW CAN ONE MEASURE THE LIMITLESS COURAGE OF A FELLOW HUMAN? ALTHOUGH ON THE BRINK OF UNCONSCIOUSNESS--ALTHOUGH RACKED WITH PAIN AND FATIGUE --STILL THE SIGHTLESS CRUSADER REACHES OUT--!
COME BACK! YOU--YOU MUSTN'T FIGHT THE OTHERS--! THEY'RE INNOCENT--MUSTN'T BE HARMED--MUSTN'T--!
BUT THEN, EVEN THE DAUNTLESS WILL OF DAREDEVIL CANNOT HOLD BACK COMPLETE EXHAUSTION...
I HAVE FOUGHT THE FANTASTIC FOUR, THE AVENGERS, AND OTHER SUPER-POWERED HUMANS, BUT NONE HAS BEEN MORE COURAGEOUS THAN HE, THE MOST VULNERABLE OF ALL!
19

Perservance in the face of adversity was a theme used time and again in Stan Lee's early issues of various Marvel titles.

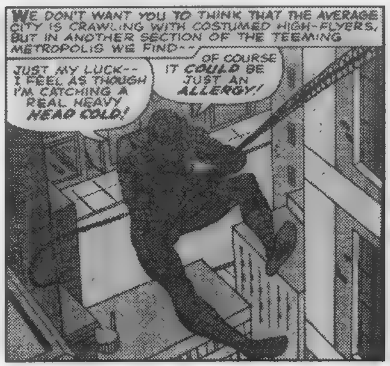
Don Blake is a leading surgeon, as was Stephen Strange, before he rose to the top of another field of study and became "Master of the Mystic Arts."

Matt Murdock is a brilliant lawyer; in fact, the point is made that Matt concocts all the strategy while his partner Foggy does the run-of-the-mill work that Matt presumably can't be bothered with.

Hank McCoy, aka The Beast, is yet another genius, capable of whipping together an invention to beat Unus the Untouchable, but he really doesn't fit the same mold as the others, since he is clearly a secondary character, usually providing comic relief. No, even though Scott Summers, aka Cyclops, has no specific academic expertise we know about, he is clearly Xavier's star pupil. And when Xavier goes off to hunt Lucifer, it is Scott who ends up monitoring Xavier's creation Cerebro, a computer, thereby anticipating what all the moody young bespectacled scholars would be doing three decades hence.

Not even The Thing escapes the mold completely: Reed notes at one point while The Thing is joshing him about being overeducated that Ben has a few degrees himself.

The real exceptions to the rule are Captain America, who is entirely a Simon and Kirby creation, anyway, and Nick Fury, whose essence as a character lies in being the relatively uneducated street kid from the Lower East Side who can take on and outsmart pompous adversaries either back in World War II or today.


WE DON'T WANT YOU TO THINK THAT THE AVERAGE CITY IS CRAWLING WITH COSTUMED HIGH-FLYERS, BUT IN ANOTHER SECTION OF THE TEEMING METROPOLIS WE FIND--
JUST MY LUCK-- I FEEL AS THOUGH I'M CATCHING A REAL HEAVY HEAD COLD!
OF COURSE IT COULD BE JUST AN ALLERGY!

Although other Marvel heroes would get the occasional virus or injury, Spider-Man could sometimes have been the poster child for the Red Cross.

Not only is intelligence important, but so is education. The X-Men are literally students, based in a school, continually going through their paces in the Danger Room. Once the founding members leave The Avengers, Captain America is left training his three new recruits: Hawkeye, Quicksilver, and The Scarlet Witch. And Doctor Strange still seeks out guidance from his mentor, the Ancient One.

Note, too, that in Stan Lee's comics, despite Ben's jokes, there was nothing wrong with being studious. Today's writers, looking back to Peter Parker in his high-school days, compulsively point out what a geek and a nerd they think he was. (The exception is Kurt Busiek, which is why he was exactly the right writer to recapture the high-school Peter in *Untold Tales of Spider-Man*.) In his recountings of Matt Murdock's childhood, Frank Miller made it clear that Matt only devoted himself to his studies because his father told him to; he had Matt actually long to go outside and beat other kids up.

There's no trace of this negative attitude in the original stories. Young Peter and Matt seem intended to be role models who persisted in bettering themselves through study despite hardships. If Flash Thompson and the gang made fun of Peter, that was *their* fault; he hadn't brought it upon himself, as some later writers suggested. And, when you get right down to it, Peter didn't act that much differently than the adult Henry Pym or Reed Richards, and the adult Matt Murdock was still poring through law books when he wasn't out swashbuckling in costume.

I suspect that Stan Lee's focus on education may be a mark of his generation, growing up during the Great Depression of the 1930s, less concerned with looking cool than with surviving hard times and bettering one's position in life: aiming at becoming a successful doctor, lawyer — or writer.

Moreover, Silver Age Marvels were created during the years of the Space Race, when the American public was beginning to see technical innovation as important, not only to the nation's prosperity, but to its competition with the Soviet Union. Scientists were no longer the eccentric eggheads Ben Grimm likes to claim they are, but admirable figures, heroes in their own way. So Reed Richards leads his band of friends into outer space on his experimental starship to beat the Russians, and inventor Tony Stark becomes a key figure in defending the United States in the Cold War.

Come to think of it, writers in recent decades never manage to convey that Peter Parker's graduate studies — or even his photography, which is, after all, a form of creating art — are anything more than necessary chores to him. This is quite different from the joy Lee and Ditko portrayed the young Peter experiencing when he got that microscope from Uncle Ben, or the palpable rush of enthusiasm he felt when he perfected the web fluid. How things have changed in this series.

Keep in mind, too, that Stan Lee was 38 when he co-created The Fantastic Four and in his 40s for most of the rest of the Silver Age. No longer a kid himself, he was still able to capture what it felt like to be an adolescent. He could portray the teen-age Peter Parker/Spider-Man and X-Men with a mature insight that comes from age but with an empathy that comes from an ability to recapture his youthful emotions. (And they say Stan has a bad memory — not for the things that

A short guide to Leespeak

Comics can create more than just words. Bizarro and (usually) Thor speak in rarefied dialects. And Stan Lee has invented a dialect of his own. Here's a guide for anyone who wants to do an impression of the Man.

Enthuse! "Have we got a tale for you! Please don't frustrate us ... you've *got* to read it!"

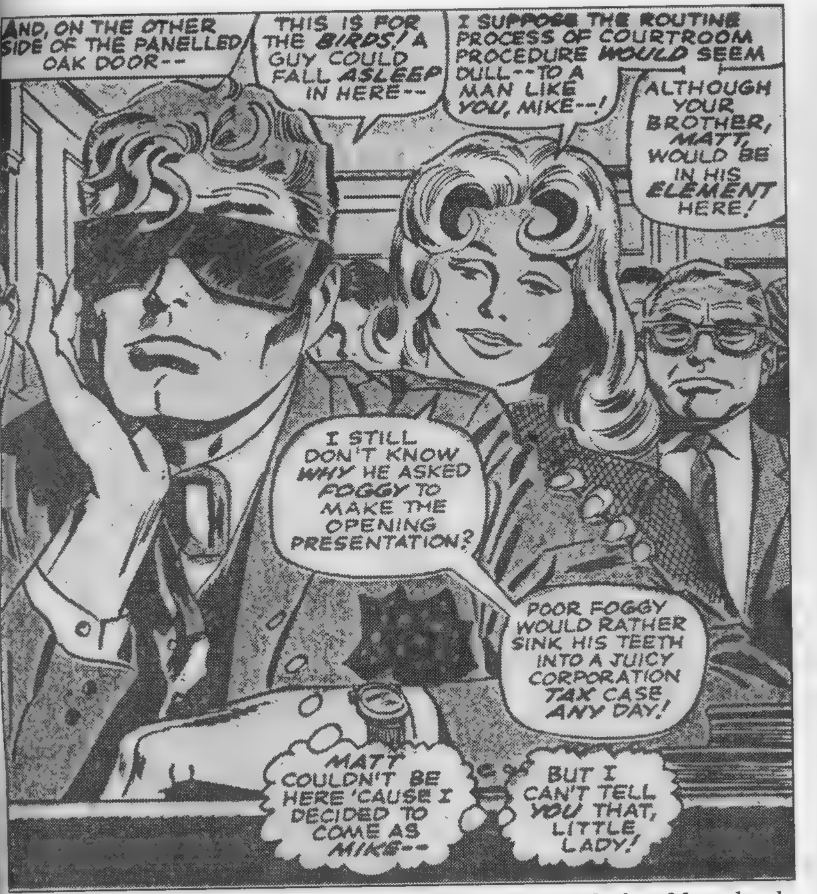
Lee's words often shoot out like pressurized steam! Exclamation points are only half the reason! Lee knew he could only excite readers if he was excited himself! So his scripts crackle with Kirbyesque crash! It's catching!

Use highfalutin' words like "Excelsior" alongside the slangy, pulpy ones. 'Nuff said.

Alliterate, almost always. Bruce Banner. Peter Parker. "King" Kirby. Scott Summers. Millie the Model. J. "Jolly" Jonah Jameson. Lee had a lot of characters to keep track of, and alliteration aided his attempts to remember their appellations — and readers' memories, to boot, since alliteration also added to the vibrant verbosity of his punchy prose.

Address your listeners with respect. Lee calls his readers "true believers," "faithful one," and "effendi." Never mind that the last name denotes Turkish aristocrats. It's the thought that counts, and Lee's thought is this: Comics are nothing without the readers. It's a thought worth sharing.

— *T Campbell*


AND, ON THE OTHER SIDE OF THE PANELLED OAK DOOR--
THIS IS FOR THE BIRDS! A GUY COULD FALL ASLEEP IN HERE--
I SUPPOSE THE ROUTINE PROCESS OF COURTROOM PROCEDURE WOULD SEEM DULL--TO A MAN LIKE YOU, MIKE--!
ALTHOUGH YOUR BROTHER, MATT, WOULD BE IN HIS ELEMENT HERE!
I STILL DON'T KNOW WHY HE ASKED FOGGY TO MAKE THE OPENING PRESENTATION?
POOR FOGGY WOULD RATHER SINK HIS TEETH INTO A JUICY CORPORATION TAX CASE ANY DAY!
MATT COULDN'T BE HERE 'CAUSE I DECIDED TO COME AS MIKE--
BUT I CAN'T TELL YOU THAT, LITTLE LADY!

Stan Lee wrote so much dialogue for Matt Murdock that Matt developed a split personality and another identity as Mike Murdock.

count!) He never condescended to these teen-age characters: they weren't Spider-Boy and the X-Kids, talking some tone-deaf version of 1960s slang.

But perhaps with age he also recognized a need to help guide younger characters. Spider-Man was on his own, but the X-Men had Xavier, The Avengers had Cap, and Strange had The Ancient One. Even in The FF, Reed and Sue served as parental figures toward Ben and Johnny: The Thing may have been Reed's age but he still acted like a kid.

Despite these heroes' intellectual brilliance and their courage in battle, all are shy, even emotionally repressed, when it comes to matters of love and affection. They're more comfortable on the battlefield — in their jobs, in other words — than in their love lives. Matt Murdock, Scott Summers, and Don Blake were all too shy to express their feelings for the women they love, but then the objects of their affections — Karen Page, Jean Grey, and Jane Foster — were equally timid about it. If Superman posed as the timid Clark Kent, then the early Peter Parker and the rest were Clark Kent for real as far as romance was concerned. (Peter even wore glasses and worked at a great metropolitan newspaper for a gruff boss.)

Reed Richards and Henry Pym had a different problem, in that they seemed too caught up in the safely solitary worlds of their work to spare time for their love lives. They both tended to act too serious and self-important and, hence, were continually being taken down a peg by jokes made by Ben and by The Wasp.

This is not to say that these characters' feelings did not run deep. Even when it was unspoken, the passion that Scott and Jean felt for one another in *X-Men* was unmistakably intense. Under sufficient pressure, Reed Richards demonstrated just how strong his feelings ran. There was the long-running triangle with Sue torn between the intellectual Reed and the more physical and outwardly passionate Sub-Mariner. And look at the ferocity of his anger in *FF Annual* #6, when the lives of both Sue and their unborn child are at stake.

Then, of course, there is Bruce Banner, who was repressing other emotions besides his attraction to Betty Ross. Need I say more?

Perhaps the classic Marvel heroes' emotional inhibitions tie directly into what makes the dual-identity super-hero archetype work. In his super-heroic identity, the hero can much more freely than he feels he can in his everyday persona, hemmed in by the conventions of society. Peter Parker has to take J. Jonah Jameson's insults, but as Spider-Man he can web him upside down to the ceiling. The super-heroic persona has always represented the potential within every person which he or she hopes to realize if only he or she can surmount obstacles — external or psychological — in his or her path.

Being Spider-Man and Daredevil are clearly releases for Peter and Matt, who would otherwise be trapped in their stifling roles as wallflower and somber blind lawyer.

I would argue that, of all people, Mike Murdock, Matt's imaginary twin brother, embodies a great deal of the appeal of Stan Lee's super-heroes. To throw Karen and Foggy off the track of his dual identity, Matt claimed that Daredevil was actually his twin brother, Mike, and then assumed the role of Mike himself. As Mike he continually cracked corny jokes and made himself the life of the party, but at the same time was kidding himself and letting you know it. In other words, Mike was not that far removed from Stan's own public persona, as seen in the "Bullpen Bulletins." And it is in this guise that Matt felt free, not only to express a surprising resentment toward Foggy, but also to flirt openly with Karen, who was charmed by it all.

Similarly, Mary Jane Watson is a key character for Stan Lee. Gwen Stacy was the ideal woman Peter strove for, who, after Gerry Conway inherited the series, became its tragic heroine. But Stan eventually seemed to realize that it was MJ who was the right woman for Peter, and Gerry Conway who made it explicit: that Mary Jane hid her own unhappiness beneath a wisecracking extroversion just as Spidey does.

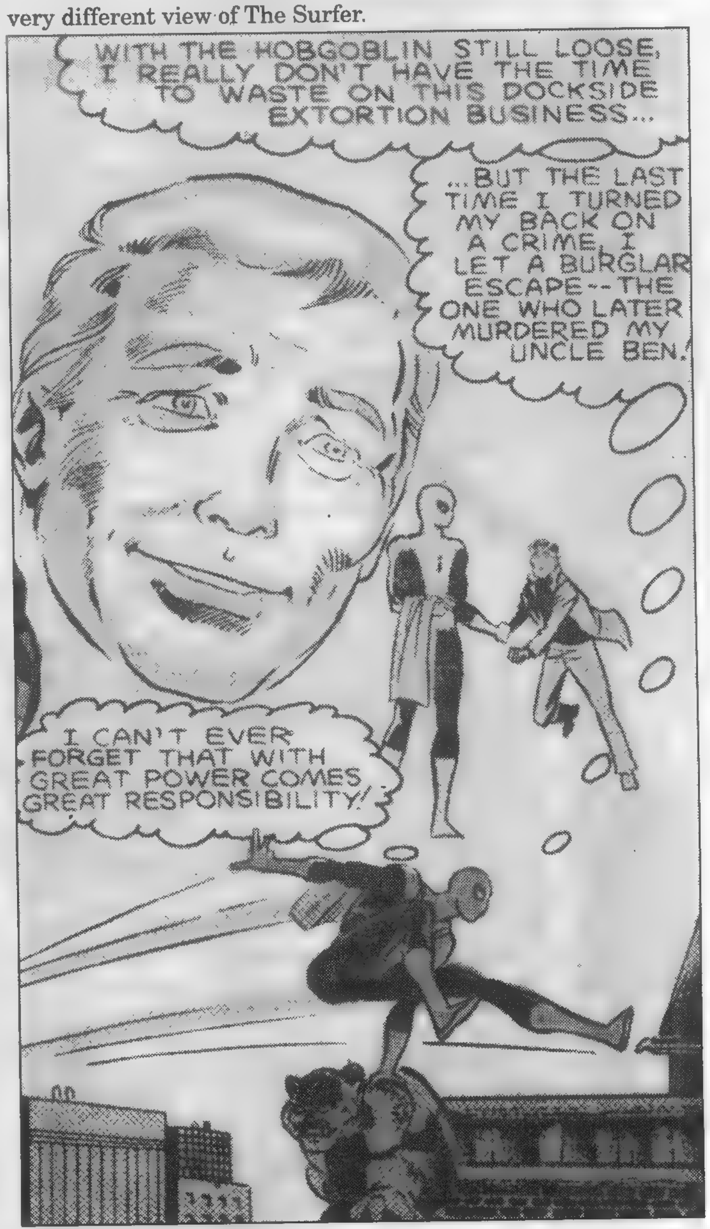
Roy Thomas, Stan's successor on The Avengers, was onto something when he decided the only way to get Henry Pym to propose to his long-time girlfriend, Janet van Dyne, was to have him develop an alternate personality, the original Yellowjacket, who was aggressive enough to express the emotions Pym held back.

What Stan Lee and his collaborators brought to the secret-identity motif was the recognition that "real life" problems were far harder to deal with. To a large degree, winning outright battles against super-villains provided more emotional release for the hero and his readership than the intractable everyday difficulties of life. One of Stan Lee's overriding principles in creating the Marvel universe was to explore what it would be like for these heroes to function in a world closely resembling our own. The contrast between the reality of the characters' normal world and the fantasy elements made the stories that much more dramatic and affecting. Spider-Man could, with some difficulty, defeat Doctor Octopus, but it was far harder for Peter Parker to find the money to pay the rent, take care of his ailing aunt, deal with the insensitivity of his classmates, or even deal with the latest crisis in his relationship with Betty Brant. If Stan Lee's heroes found it easier to confront Doctor Doom than their own emotions, that was because he was telling us that getting through the trials and tribulations of a normal life is itself a heroic quest, requiring courage and determination.

The most openly emotional of the Lee super-heroes (if we don't count a raging Hulk) is The Silver Surfer, the character who most dramatically demonstrates the classic Marvel hero's depths of feeling. This is clearly Lee's doing, because, as longtime Marvel aficionados know, Jack Kirby had a very different view of The Surfer.

"The contrast between the reality of the characters' normal world and the fantasy elements made the stories that much more dramatic and affecting."

— Peter Sanderson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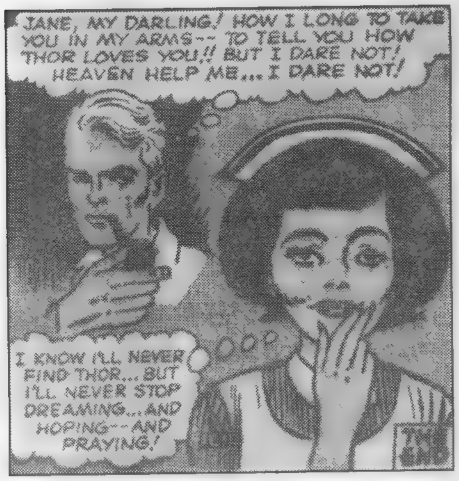
...BUT THE LAST TIME I TURNED MY BACK ON A CRIME, I LET A BURGLAR ESCAPE--THE ONE WHO LATER MURDERED MY UNCLE BEN.
I CAN'T EVER FORGET THAT WITH GREAT POWER COMES GREAT RESPONSIBILITY!

*Stan's writing influenced later writers including Tom DeFalco in **Marvel Team-Up** #138 (Feb 84).*


JANE, MY DARLING! HOW I LONG TO TAKE YOU IN MY ARMS-- TO TELL YOU HOW THOR LOVES YOU!! BUT I DARE NOT! HEAVEN HELP ME... I DARE NOT!
I KNOW I'LL NEVER FIND THOR... BUT I'LL NEVER STOP DREAMING... AND HOPING-- AND PRAYING!
THE END

Romantic angst was another Stan Lee staple, as shown here in panels from ***Journey into Mystery*** *#87 (Dec 62, above) and* ***Amazing Spider-Man*** *#30 (Nov 65, lower right).*

In Lee and Kirby's original "Galactus trilogy" of *Fantastic Four* #48-50, The Surfer was an inhuman, at first emotionless, creature who discovered the worth of humanity and emotion when he came to Earth. But when Lee began writing The Surfer in his own series, drawn not by Kirby but by John Buscema, the concept behind The Surfer radically changed. Now he was Norrin Radd, who, despite being born on another planet, was otherwise entirely human and had had to sacrifice his normal life and the woman he loved to save his world from Galactus.

The Surfer's heart-wrenching longing for Shalla-Bal lay at the heart of the original *Silver Surfer* series. He was separated from her by a cruel fate, by the machinations of enemies, but also by his own heroic sacrifices to save first his home planet and then Earth. It was really the same situation as the way Peter Parker's career as Spider-Man gets in the way of his love life, but played out on a grander, more operatic scale. Another example would be The Thing's variation on "Beauty and the Beast," in which the very source of his power, his monstrous form, stands in the way of his happiness.

Many classic Marvel heroes labor under some handicap, such as a physical failing or an arbitrary law (or in Spider-Man's case, inescapable bad luck) — that makes them feel as if they are weighed down by a curse.

You might think, for example, that Tony Stark was the exception to the rule about Stan's shy heroes. If the others are Clark Kent, then Tony would be Bruce Wayne, the playboy hero. But Stark, too, has a "curse" that distances him from the women he romances: the fact that he must secretly wear his high-tech chestplate to keep his heart beating, that puts him continually on the edge of death. And even Tony suffered in silence over Pepper Potts (as she did over him), especially when she finally went off with his best friend Happy Hogan: hardly a handsome millionaire, but also a man with no secret curse, a man capable of having a normal life.

Matt Murdock and Don Blake feared their physical disabilities prevented them from finding romantic happiness.

In other cases, the problem was a harsh decree the hero could not defy. Odin forbade Thor to love Jane Foster; Galactus entrapped The Silver Surfer on Earth.

In the case of other Lee heroes, though, it is their own potential for violence that stands in the way of love and peace of mind. Ben Grimm is a monster, his outward form serving as the visual embodiment of his own destructive rages and self-hatred. Scott Summers fears losing control of his lethal eye beams. Bruce Banner can turn without warning into the rampaging Hulk, whom Lee himself intended to play the Mr. Hyde to Banner's Jekyll. Spider-Man seems plagued by a fate that will harm or even destroy anyone to whom he is close.

One of Stan Lee's greatest accomplishments is to introduce a sense of tragedy into the world of super-heroes. Before Stan, there was rarely any real danger in these adventure stories: The heroes almost always saved the day. But with the Marvel Revolution came the possibility that heroes could fail, that the innocent could perish: Captain Stacy, Uncle Ben, Jack Murdock, Franklin Storm, Bucky, Vernon Van Dyne, and more. The outcome was not certain: If Peter Parker's life went wrong in small, mundane ways (catching a cold when he had to fight The Vulture), it could also potentially go wrong in terrible ways (his failure to save a life). From now on, super-heroes were no longer merely players in a game with a set outcome. Now their struggles had dramatic weight: Triumph was no longer guaranteed and the possibility of failure was always there.

Balancing the potential for darkness was another of Stan's great contributions: his sense of humor. This went far beyond the familiar snappy patter that, say, Batman and Robin would engage in while fighting the bad guys back in those days before the Grim and Gritty Age of Comics. The way that a number of Stan's heroes, especially Spider-Man and the pre-Miller Daredevil, cracked jokes was an essential part of their character. This was part of the emotional release they found from their own cloistered, everyday lives. Part of their strategies for dealing with their enemies, these representatives of the dark forces in their lives, was simply to laugh at them. Spidey and DD were the free spirits. The bad guys, blustering away in the grandiose speeches Stan gave them, were weighed down by their own pomposity and pretentiousness.

Stan's work very much reflects styles of humor prevalent in the 1960s, which often took the point of view of the little guy, the urbanite in a harsh world, worn down by a depersonalizing society. Peter Parker the neurotic might find the world of Jules Feiffer familiar territory; Spider-Man the little guy who fights back with compulsive jokemaking is like Woody Allen with super-powers.

Or let's turn to the other Birthday Boy whom ***CBG*** recently saluted: Stan's contemporary, Charles Schulz. Take Charlie grown with his insecurities and self-doubt, fuse him with Snoopy's ability to rise above his mundane life by fantasizing himself as a heroic pilot battling the Red Baron, and you get Peter Parker, forever seeking to transcend his sorrows through his life as Spider-Man.

Stan Lee's heroes are also idealists, willing to put their lives on the line, not because they're paid to do so, not because they're defending themselves from assailants (although that happens, too), but simply because it is right.

People have said that Tony Stark had no motive to become a crimefighter. But Tony is the young Howard Hughes, multimillionaire inventor, reborn into the Kennedy era of the early 1960s, when Americans were urged "to pay any price, bear any burden" to protect freedom. It made perfect sense to readers of that time, and to Stan too, surely, that Tony would do whatever he could to fight the Communist villains who menaced Iron Man and America in the 1960s. (Later writers act as if Bruce Banner brought about his own doom by violating morality in creating the gamma bomb, but in 1962 this was simply his patriotic duty.)

And you see this elsewhere: Matt Murdock is another idealist, who makes a point of defending the bad guys he captures as Daredevil. Stan's DD saw no contradiction here, although two decades later Frank Miller's Daredevil would. Once Nick Fury sees Hydra in action, he does not question becoming head of S.H.I.E.L.D. It was later writers who fell into the cynical cliché of making Fury the ruthless head of an amoral institution.

Of course, again, Stan's Surfer is the preeminent example. The Surfer is an idealist trapped in the real world, suffering at the sight of man's inhumanity to man, compelled to stop it because the very wrongness of it pains him.

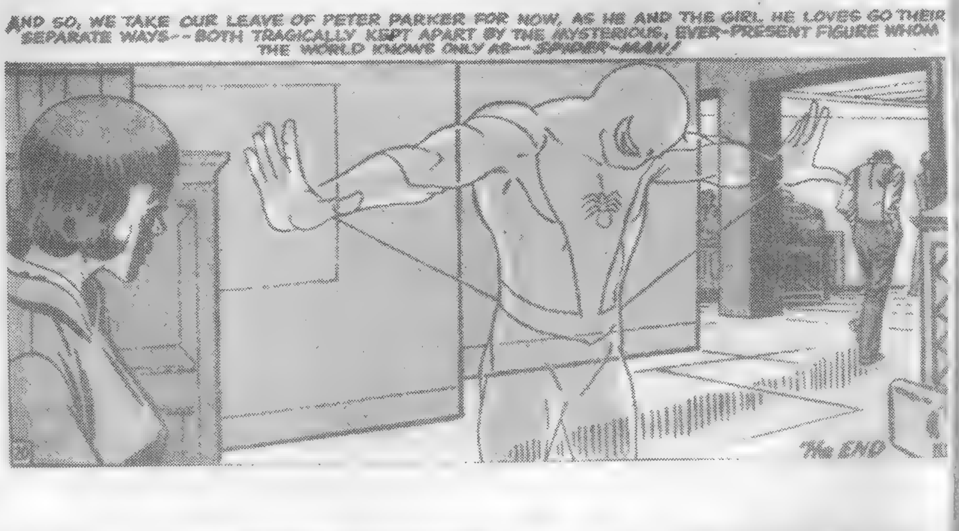
And there is another key to Stan Lee's heroes. They don't fight crime automatically, without thinking about doing otherwise, as Golden Age heroes did. Their careers as super-heroes offer them emotional fulfillment, yes, but sooner or later these same careers become another form of the curse hanging over them, obstructing their chances for a normal, peaceful life.

A number of them are tempted to leave, but they can't. Happy Hogan takes over as Iron Man only to get captured by The Mandarin, and Tony Stark, only recently on the brink of death, must don new armor to rescue him. Steve Rogers abandons his role as Captain America to settle down with Sharon Carter, only to have duty call him back only an issue later. And we've seen subsequent writers do the same kind of storyline with Iron Man and Cap and members of The FF many times over the years, and the originals always return to their roles as heroes. This conflict between the call of duty (always, in the end, heeded) and the temptations of a normal life seems to be an essential part of the classic Marvel hero.

And with no one is this so true as with Spider-Man. One of the high points of 1960s Marvel was the cover of *Amazing Spider-Man* #50, "Spider-Man No More!" But no matter how many times Peter Parker tries to walk away from that costume, he must inevitably return, because no matter how much suffering Spider-Man's life causes him and others, there would be *worse* suffering if there were no Spider-Man. As Spider-Man learned in his origin story, one person can make a difference for good and evil. He failed to act once, his uncle died as a result, and Peter Parker learned the truth of Stan Lee's most celebrated line, "With great power must come great responsibility."

At DC Batman is driven to fight evil because an evildoer murdered his parents. Spider-Man is driven to combat evil because, by abstaining from the battle, he makes himself a participant in crime.

This sense of morality — the need to do right lest you become an accomplice in evil by your own inaction — is more important to Stan's heroes than anything else: personal happiness, love, one's own life. Ultimately, Stan's heroes cannot walk away from their costumed identities because that is who they are. It is their glory and their curse. It is who they have chosen to be. It is who they must be.


AND SO, WE TAKE OUR LEAVE OF PETER PARKER FOR NOW, AS HE AND THE GIRL HE LOVES GO THEIR SEPARATE WAYS-- BOTH TRAGICALLY KEPT APART BY THE MYSTERIOUS, EVER-PRESENT FIGURE WHOM THE WORLD KNOWS ONLY AS-- SPIDER-MAN!
The END

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9	VG/FN-		$35.00
10	FN/VFN		$65.00
10	FN+		$67.00
10	VG		$31.00
10	G		$10.00
11	VFN		$50.00
11	FN+		$35.00
11	VG/FN		$19.00
11	G		$8.00
12	VFN	Romita	$50.00
12	VFN-	" "	$38.50
12	FN+	" "	$35.00
12	FN	" "	$25.00
13	VFN/NM		$72.50
13	VFN		$50.00
13	VG/FN		$19.00
13	G/VG		$10.00
14	VFN/NM		$72.50
14	VFN		$50.00
14	FN-		$19.00
14	VG		$15.00
14	G		$8.00
15	VFN		$50.00
15	FN+		$35.00
15	VG+		$19.00
15	G		$8.00
16	VFN-	Spiderman	$49.00

DETECTIVE

233	VG	Batwoman	$340.00
235	VG+	Origin	$215.00
296	VG		$27.50
299	VG		$23.00
307	VG/FN		$22.00
313-314	FN		$26.00
316-317	VG/FN		$22.00
320	VG/FN		$22.00
322	FN-		$22.00
327	VG+	NewLook	$37.50
329	FN-		$22.00
331	FN		$17.00
333	FN-		$13.50
334	VG	Outsiders	$11.00
335-336	VG+		$13.50
340	VG		$11.00
342	VG+		$13.50
344	VG/FN		$13.50
345	VG		$13.50
346	FN+		$23.00
348	FN-		$13.50
348	VG+		$13.50
349	VFN-		$24.00
350	VFN+		$40.00

FANTASTIC FOUR

1	VG+/FN	Annual	$167.00
2	VG+	Annual	$80.00
3	FN/VFN	Annual	$106.50
4	VFN/NM	Special	$87.50
6	VFN	Special	$40.00
10	FN/VFN	Special	$6.50
11	VFN	Annual	$4.50
12-14	NM/M	Annual	$6.00
17	NM/M	Annual	$4.00
19	NM/M	Annual	$4.00
1	FN+		......CALL
1	FN		......CALL
2	VG	Skrulls	$700.00
3	FN		$660.00
4	VG	SubMariner	$675.00
5	VG	Dr.Doom	$700.00
6	FN	Doom/Sub.	$425.00
8	FN	Puppet-	$250.00
8	G	Master	$100.00
9-10	VG		$220.00
10	VFN		$540.00
12	VFN/VFN+	Hulk(CT)	$850.00
17	FN/VFN		$150.00
17	VG		$78.00
19	G		$38.00
20	G	Molecule	$41.00
24	FN/VFN		$80.00
25	VG-	Hulk	$90.00
26	VFN+	Hulk	$370.00
26	VG/VG+	Hulk	$120.00
27	VFN	Dr Strange	$125.00
28	VFN+	X-Men	$240.00
29	FN		$38.00
15	VG/FN		$8.50

FANTASTIC FOUR (Con't)

30	VG	Diablo	$26.00
35	FN+	Dragonman	$45.00
37	VG	(CT)	$22.50
38	FN/VFN		$48.00
39	VFN/NM	Wood	$85.00
39	FN	" "	$34.00
39	G	" "	$11.00
41	VFN/NM		$57.50
41	VFN		$42.00
42	FN		$24.00
43	VG		$15.50
44	VFN	Gorgon	$42.00
47	VFN/NM		$57.50
47	FN/VFN		$33.00
50	FN/VFN	S.S.	$125.00
50	FN	S.S.	$75.00
50	VG/FN	S.S.	$59.00
50	VG	S.S.	$45.00
53	FN	Bl Panther(CT)	$34.00
53	VG/FN	" "	$20.00
54	VFN/VFN+	Inhumans	$39.50
55	G	S.S.	$7.50
56	VG	S.S.	$16.00
57	VFN+	S.S.	$60.00
59	NM	S.S.	$70.00
59	VG/FN	S.S.	$16.00
60	VFN	S.S.	$42.50
60	FN	S.S.	$19.50
60	G	S.S.	$6.50
66	VFN	Him	$58.50
67	VFN+	Him	$100.00
68	FN+		$15.00
72	VFN	S.S.	$21.00
74	FN/VFN	S.S.	$16.00
73	VFN+	Spiderman	$30.00
75	VFN	S.S.	$21.00
77	VFN	S.S.	$21.00
78	VFN/NM		$30.00
78	FN/VFN		$14.50
78-79	FN		$9.00
80	VFN		$20.00
80	FN/VFN		$14.50
81	VFN/NM	Crystal	$19.50
81	FN/VFN	" "	$8.50
88	VFN/NM		$19.50
89	VFN/NM		$17.00
90	VFN		$13.00
95	VFN+		$17.00
96	VFN/NM		$17.00
96	VFN		$13.00
97-98	VFN/NM		$17.00
98	FN		$5.00
100	VFN/NM		$67.50
100	G		$7.00
101	VFN/NM	Submariner	$16.00

FLASH '59

1	G/VG	Annual	$47.50
105	G-	Origin	$291.00
106	G	Grodd	$135.00
109	G	MirrorMaster	$55.50
109	G-	" "	$30.00
111	G-	KidFlash	$30.00
115	G+		$37.50
119	G-	Marries	$12.00
119	G	" "	$25.00
122	FN/VFN	Top	$78.00
122	VG+	" "	$47.00
123	VG	GA Flash	$225.00
124	FN/VFN		$69.00
129	VG	GA Flash	$78.50
132-132	VG+		$37.50
133	VG		$30.00
137	VG/FN	GA Flash	$136.50
137	G/VG	" "	$64.00
138	VG/FN		$37.50
139	G/VG	Prof Zoom	$25.00
140	VG	HeatWave	$30.00

GREEN LANTERN '60

4	VG		$90.00
6	VG	Tomar-re	$81.00
7	FN/VFN	Sinestro	$141.00
17	FN		$62.00
18	VFN/VFN+		$128.50
18-20	FN		$62.00
20	VG/VG+	Flash	$48.00
21	VG/FN	Dr Polaris	$46.00
22	FN+		$73.00
23	FN+	Tattooed-	$73.00
23	VG	Man	$36.50
24	FN	Shark	$55.00
25	VG/FN	" "	$46.00
26	VG/FN	StarFire	$46.00
27	FN		$55.00
28	FN+		$73.00
33-34	FN/VFN		$57.00
34	VG/FN		$35.00
35	VFN/NM		$90.00
36	VFN		$70.00
37	FN+	EvilStar	$55.00
37	VG+	" "	$35.00
38-39	VFN		$70.00
40	VFN+	Crisis	$470.00
40	FN/VFN	" "	$260.00
40	VG/FN	Crisis	$151.00
41	VFN		$47.00
42	VFN/NM	Zatanna	$65.00
42	VFN	" "	$47.00
43	FN/VFN	Flash	$37.50
44	VFN/NM		$65.00

HULK

102	VFN/NM	Origin	$160.00
102	VFN+	" "	$135.00
102	VFN	" "	$115.00
102	FN/VFN	" "	$97.50
103	FN+		$39.00
104	VFN	Rhino	$45.00
104	FN/VFN	-	$38.00
105	NM		$55.00
105	VFN/NM		$49.50
105	VFN		$37.00
105	FN/VFN		$29.50
105	VG/FN		$16.00
106	VFN/NM		$49.50
106	VFN		$37.00
106	FN+		$32.50
106	VG+		$15.00
107	NM	Mandarin	$55.00
107	VFN/NM	" "	$49.50
107	VFN	" "	$37.00
107	VFN-	" "	$32.50
107	VG+	" "	$15.00
108	VFN/NM	N Fury	$49.50
108	FN		$22.00
109	VFN	Kazar	$25.00
109	FN+	" "	$20.00
109	VG	" "	$10.00
110	VFN/NM		$33.00
110	VFN		$25.00
110	FN/VFN		$22.00
110	VG/FN		$12.50
110	G		$5.00

CBG Customer Service Award - 1997

IRONMAN

1	NM/M	Origin	$550.00
1	VFN/VFN+	" "	$300.00
1	FN/VFN	" "	$225.00
1	VG/FN	" "	$130.00
1	VG	" "	$107.50
2	NM		$120.00
2	VFN/NM		$102.50
2	VFN		$80.00
2	FN/VFN		$65.00
2	FN		$50.00
2	VG+		$40.00
3	VFN/NM		$67.50
3	FN/VFN		$40.00
3	VG/FN		$25.00
3	VG		$20.00
4	NM		$55.00
4	VFN/NM		$47.50
5	NM		$55.00
5	VFN/NM		$47.50
5	VFN		$37.50
5	VG		$18.50
6	NM/M		$42.00
6	VFN/NM		$36.00
6	FN+		$23.00
6	FN-		$12.00
6	VG/FN		$14.00
6	G		$10.00
7	VFN/NM		$36.00
7	G/VG		$7.00
8	VFN/NM	Origin	$36.00
8	VFN	" "	$26.00
8	FN	" "	$14.00
8	G/VG	" "	$7.00
9	VFN/NM	Hulk	$36.00
9	VFN	" "	$26.00
9	FN/VFN	" "	$20.00
10	VFN/NM	Mandarin	$36.00

JUSTICE LEAGUE OF AMERICA

1-3	VFN/NM	Annual	$2.50
3	NM	Annual	$2.00
1	VG+	Despero	$727.50
2	VG+		$240.00
2	G-		$65.00
2	FAIR		$40.00
3	G-	Kanjar	$32.00
5	G	Dr Destiny	$38.00
6	VG	Amos	$64.00
6	G	" "	$31.00
7	FN		$96.00
8	G/VG		$48.00
9	G/VG	Origin	$67.00
15	VG/FN		$60.00
19	VFN+		$145.00
19	VG/FN		$54.50
21	G/VG	JSA	$65.00
22	G/VG	JSA	$61.00
28	VFN/NM		$84.50

SHOWCASE '56

22	G	GreenLantern	$363.00
22	FAIR	" "	$255.00
23	VG	" "	$340.00
24	FN/VFN	" "	$740.00
24	VG+	" "	$450.00
27	VG	SeaDevils	$170.00
28	FN	" "	$143.00
28-29	VG/FN	" "	$114.00
28	Poor	" "	$17.00
34	VG+	Atom	$364.00
34	VG	" "	$300.00
35	VG	" "	$210.00
36	VG/FN	" "	$205.00
36	VG-	" "	$150.00
39	VG	MetalMen	$80.00
40	VG+	Metal Men	$90.00
48	VG	CaveCarson	$17.50
52	VG/FN	" "	$13.00
54	VFN/NM		$57.50
55	VG		$46.00
65	FN/VFN	Inferior5	$22.00
75	FN	Hawk&Dove	$30.00

SPIDERMAN-Amazing

1	VFN-		$8650.00
1	G		$1250.00
2	VG+	Vulture	$725.00
2	VG	" "	$585.00
3	VFN	Dr.Oct	$1350.00
4	VFN+	Sandman	$1395.00
4	VG+	Sandman	$460.00
5	VG	Dr Doom	$337.00
6	VFN	Lizard	$845.00
7	VFN	Vulture	$550.00
7	FN	" "	$330.00
8	VG+	F.F.	$275.00
9	VFN	Electro	$600.00
9	VG/FN	Electro	$295.00
10	VFN+	BigMan	$725.00
13	VG		$170.00
14	G-	Gr Goblin	$110.00
17	FN/VFN	Gr Goblin	$345.00
17	Fair/G	" "	$47.50
18	VFN/VFN+	" "	$295.00
18	FN/FN+	-	$205.00
18	FN	" "	$156.00
23	VFN	Gr.Gob.	$235.00
23	G	" "	$48.00
26	VFN	" "	$182.00
26	FN+	" "	$148.00
27	FN/VFN	" "	$147.50
27	VG/FN	" "	$82.00
30	FN+		$80.00
31	VG	Gwen	$41.00
33	VFN		$103.50
33	VG/FN		$50.50
35	G		$20.00
40	FN/VFN	Goblin	$180.00
41	VG	Rhino	$42.00
41	G/VG	" "	$29.00
42	VFN	MaryJane	$89.00
47	G/VG	Gr.Gob.	$17.00
48	VFN+		$85.00
49	FN/FN+	Kraven	$46.00
50	VFN/NM	Kingpin	$350.00
50	VG	Kingpin	$115.00
50	G/VG	" "	$85.00
52	G/VG		$15.00
53	FN/VFN		$37.00
58	VFN/NM	Kazar	$65.00
60	VFN		$50.00
60	FN		$30.00
61	VG		$14.00
64	VFN+/NM		$50.00
64	FN+		$29.00
66	VFN+/NM		$50.00
66	FN+		$31.00
73	FN/VFN		$32.00
74	VFN		$38.00
81	VFN	Prowler	$28.00
81	FN	" "	$17.00
82	VFN		$28.00
82	FN+		$22.50
85-86	FN+		$22.50

SPIDERMAN-Amazing (Con't)

100	VFN+		$170.00
100	VFN		$128.50
100	VG/FN		$61.50

SUB-MARINER

1	VFN	Special	[redacted]
1	FN+	Special	$4.00
1	FN	Special	$3.00
1	VFN/NM	Origin	$125.00
1	VFN	" "	$95.00
1	VFN-	" "	$85.00
1	VG/FN	" "	$40.00
1	G	" "	$20.00
2	VFN/NM		$52.50
2	VFN		$39.00
2	FN/VFN		$30.00
3	VFN/NM		$32.50
3	VFN		$24.00
3	FN+		$18.00
4	NM/M		$37.50
4	VFN		$24.00
4	G		$4.50
5	NM	TigerShark	$37.50
5	VFN/NM	" "	$32.50
6	NM	" "	$37.50
6	VFN+/NM		$35.00
6	FN/VFN		$19.00
7	NM/M		$37.50
7	VFN+/NM	Photo-	$35.00
7	VFN/NM	Cover	$32.50
7	VG	" "	$9.00
8	VFN/NM	Thing	$32.50
8	VG/FN	" "	$12.00
9	VFN/NM		$32.50
10	VFN+/NM		$35.00

SUPERBOY '55

1	FN	Annual	$53.50
92	VG/FN		$18.50
97	FN+		$22.50
100	VG/FN	Origin	$60.00
110	FN		$14.00
112	VG+		$11.00
114	FN+		$18.50
115-116	FN/VFN		$19.00
118	VFN		$23.00
120	G		$4.00
121	VFN-		$14.50
122	VFN+		$23.50
123	FN/VFN		$14.00
127	VFN+		$23.50
128	VG		$7.00
132	FN		$7.00
137	VFN		$10.00
139	VFN		$10.00
142	G/VG		$2.50
154	VG		$3.00
158 159	VG+		$3.50
160	VG-		$2.50
161 163	VG+		$3.50
201	G		$0.50
202	FN/VFN	100pgs	$2.00

SUPERMAN

1-3	NM	Special	$5.00
2	VG/FN	Annual	$107.00
12	NM	Annual	$5.00
115	G+		$38.50
124	G+		$33.00
131	FN-		$43.50
131	G		$18.50
133	VG		$38.00
134	VG/FN		$45.50
138-139	G/VG		$27.00
144	G/VG		$20.00
147	VG	Legion of Super-Heroes	$31.00
149	G-	DeathofSuperman	$12.50
181	VFN		$28.50
182	FN/VFN		$22.50

STRANGE TALES '51

78	G+		$33.50
101	VG	HumanTorch	$212.00
102	G+	Wizard	$52.50
103	G-		$15.00
104	VG/FN		$74.00
104	VG		$58.50
104	VG-		$43.00
105	G		$29.00
107	VG	Sub-Mariner	$50.00
111	FN/VFN	Dr Str	$170.00
112	FN		$38.00
112	FN-		$31.50
114	FN	Capt.Amer	$120.00
115	FN/VFN	Dr Str	$248.00
116	FN-	Thing	$32.00

TALES OF SUSPENSE

39	VFN	Ironman	$2900.00
39	VG+	Ironman	$1070.00
39	VG	" "	$850.00
41	G	Ironman	$93.00
42	VG/FN		$105.00
43	VG		$84.00
48	VG	NewArmor	$63.00
54	G+		$15.00
58	VG	Capt Amer	$74.50
59	VFN/NM	" "	[redacted]
60	VG	Hawkeye	$32.50
63	FN	Capt.Amer	$86.00
63	VG/FN	Capt.Amer	$72.00
63	G/VG	" "	$40.00
86	FN	RedSkull	$50.00

THOR (Also J.I.M.)

2	FN	Annual	$18.00
6-8	NM	Annual	$7.00
6,8	VG	Annual	$2.75
75	G		$15.00
83	VG+		$1050.00
83	G		$399.00
86	VG	Odin	[redacted]
88	VG		$56.00
94	VFN		$85.00
98	FN/VFN		$61.00
100	FN/VFN		$60.00
105	FN/VFN		$40.00
106	VFN		$52.50
109	VFN	Magneto	$75.00
110	VG+		$22.00
111	G/VG		$12.00
114	VG		$16.00
120	G-		$4.00
121	NM		$70.00
121	VFN/NM		$82.50
121	G		[redacted]
122	G		$9.00
122-123	VG		$16.00
124	VFN	Hercules	$45.00
124	FN/VFN	Hercules	$34.00
125	VFN/NM		$62.50
125	FN/VFN		$35.00
125	VG+		[redacted]
126	VFN		[redacted]

X-MEN '63

1	VFN	Magneto	$3350.00
4	VG	ScarletWitch	$135.00
5	FN+	" "	$190.00
8	FN/VFN		$150.00
13	FN/VFN		$118.00
15	VG+		$64.00
16	FN+		$55.00
18	VG+		$29.50
20	VFN/NM		$95.00
20	VG/FN		$31.00
20	VG		$24.50

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AVENGERS	210-380
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AVENGERS–SOLO	1-40
BATMAN	433-540
BATMAN Legends-Dark Knight	1-90
BATMAN Shadow of the Bat	1-60
CABLE	1-40
CAPTAIN AMERICA	275-434
DAREDEVIL	180-340
DARK HAWK	1-Up
DETECTIVE COMICS	598-699
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EXCALIBUR	1-110
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(From Page 62)

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Jan 3 OH, London. Comic Book, Sports Card & Collectibles Show, St. Johns Lutheran Church. 62 E. 2nd St., SH: 9am-5pm, T: 20-8', F: $20., A: free. Kenton Komives, 1805 Deer Run Ln., London, OH 43140. PH: 614-852-4080 after 6pm.

Jan 3 OH, Cleveland. Comic Con, Four Points Hotel. 28500 Euclid Ave., I-90 at Exit 186, SH: 10am-4pm, T: 28-6', F: $50., A: $2., 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

Jan 3 OH, Mentor. Comic Book & Sports Card Show, Travelodge Hotel. 7701 Reynolds Rd. (Rt. 2 & 306 Exit), SH: 10am-4pm, T: 25-8', F: $25. for 1, $20. ea. add'l., A: $1., 12 & under free. Infield Promos., Irene Pike, 9391 Mentor Ave. Ste. 133, Mentor, OH 44060. PH: 440-255-2606.

Jan 10-11 OH, Middleburg Hts. Comic Book & Sports Card Show, Tri-City Senior Ctr. 16699 E. Bagley Rd., SH: 10am-5pm, T: 55-6', F: $55. for 1, $45. ea. add'l., A: $1.50, 10 & under free. L&K Promotions, Kris Herman, PH: 330-677-9675.

Jan 10 OH, Lakewood. Comic Book & Sports Card Show, Masonic Temple. 15300 Detroit Ave., corners of Detroit & Andrews), SH: 10am-4pm, T: 25-8', F: $25. for 1, $20. ea. add'l., A: $1., 12 & under free. Infield Promos., Irene Pike, 9391 Mentor Ave. Ste. 133, Mentor, OH 44060. PH: 440-255-2606.

PENNSYLVANIA

Dec 20-21 PA, Philadelphia. Comic Book, Sports Card, Non-Sports & Collectibles Show, NE Phila Armory. 1 mi. S. of PA Tpke. Exit 28, Roosevelt Rd. (US1) & Southampton Rd., SH: 10am-5pm, T: 175-8', F: $135. for 1, $250. for 2, A: free. Neil or Eric Poppel. PH: 215-579-0731.

Dec 21 PA, Wilkes-Barre. Comic Book & Toy Collectible Show, Woodlands Inn. Rt. 315, SH: 9am-2:30pm, T: 40-8', F: $25., A: $2. Michael Latona, PH: 717-603-1208.

Dec 27 PA, Langhorne. Comic Book, Sports Cards & Toy Show, Sheraton Bucks County. Across from Sesame Place, SH: 9am-3pm, T: 56-6', F: $40. for 1, $75. for 2, A: free. Greg Petrino, 93 Grant Dr., Holland, PA 18966. PH: 215-968-8577 or Eric Poppel, PH: 215-579-0731.

TENNESSEE

Jan 10 TN, Murfreesboro. Comic Book, Sports Card & Toy Show, Ramada Limited. I-24, Exit 81-B, SH: 8am-4:30pm, T: 45-6', F: $25., A: free. John McGill, 1315 W. Northfield, Murfreesboro, TN 37129. PH: 615-893-1140.

Jan 16-18 TN, Tullahoma. Comic Books, Sports Cards, NASCAR, Coins, Toys & Stamps Show, Northgate Mall. SH: mall hrs., T: 25, F: $85. Bases Loaded Promos., Inc., 295 Bryan Rd., McMinnville, TN 37110. PH: 615-939-3063 or 939-2006.

TEXAS

Dec 28 TX, Austin. Comic Book, Sports Card, Action Figures & Starting Lineups Show, Hilton Hotel. 6000 Middle Fiskville Rd., I-35 at Hwy. 290 E., SH: 10am-5pm, F: $40. for 1, $75. for 2, $100. for 3, A: $1.50. PH: 512-442-8876

Jan 11 TX, Austin. Comic Book, Sports Card, Action Figures & Starting Lineups Show, Hilton Hotel. 6000 Middle Fiskville Rd., I-35 at Hwy. 290 E., SH: 10am-5pm, F: $40. for 1, $75. for 2, $100. for 3, A: $1.50. PH: 512-442-8876.

WASHINGTON

Jan 3-4 WA, Kirkland. Comic Book, Sports Card New Year Kickoff Show, Totem Lake Mall. Exit 208 E. off I-405, SH: Sat. 10am-6pm, Sun. 11am-5pm, T: 60, F: $40.-$85., A: free. Twin Oaks Sports Shows, Ron & Barb Oakden, 1309 8th St. #411, Marysville, WA 98270. PH: 360-653-5527.

Jan 9-11 WA, Federal Way. Comic Book & Sports Card Super Show, SeaTac Mall. Exit 143 off I-5, SH: Fri. & Sat. 10am-9pm, Sun. 11am-6pm, T: 65, F: $35.-$115., A: free. Twin Oaks Sport Shows, Ron & Barb Oakden, 1309 8th St. #411, Marysville, WA 98270. PH: 360-653-5527

Jan 17-18 WA, Spokane. Comic Book & Sports Card Super Show, Franklin Park Mall. 5628 N. Divison, SH: Sat. 10am-8pm, Sun. 11am-6pm, T: 40, F: $35.-$75., A: free. Twin Oaks Sport Shows, Ron & Barb Oakden, 1309 8th St. #411, Marysville, WA 98270. PH: 360-653-5527.

WEST VIRGINIA

Jan 11 WV, Charleston. Comic Con, Community Ctr. 601 Jefferson Rd. (I-64 at Exit 54), SH: 10am-4pm, T: 28-6', F: $45., A: $2., 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

WISCONSIN

Dec 21 WI, La Crosse. Comic Book, Sports, Non-Sports, Racing & Memorabilia Show, Heileman Hall. 3rd St., SH: 10am-4pm, T: 20-8', F: $35., A: free. MJ Prod., Mike Kulig, PO Box 132, Onalaska, WI 54650. PH: 608-781-5150.

Dec 28 WI, La Crosse. Comic Book, Sports, Non-Sports, Racing & Memorabilia Show, Heileman Hall. 3rd St., SH: 10am-4pm, T: 20-8', F: $35., A: free. MJ Prod., Mike Kulig, PO Box 132, Onalaska, WI 54650. PH: 608-781-5150.

Jan 11 WI, Milwaukee. Comic Book Expo, Serb Hall. 5101 W. Oklahoma Ave., SH: 10am-3pm, F: 15. for 1, $40. for 3, A: $1. James, PH: 414-852-7846.

NOW APPEARING!

*[**Editor's Note:** Items for this feature, which lists appearances in comics stores and lecture halls — **not conventions** — of writers, artists, and editors should be submitted **as far in advance as possible**. We need your information **at least two weeks in advance of the signing** to have a sporting chance of getting it in.*

*The notices must be written — **we cannot take these by telephone** — and kept brief, preferably in the format used here. Send to **Now Appearing**, c/o **Comics Buyer's Guide**, 700 E. State St., Iola, Wis. 54990 or fax it (again c/o **CBG**) to (715) 445-4087.*

***Please note:** This is a free service.]*

December 11

Heather Kozar (*Playboy*'s Playmate of the month for January 1998) at The News Stand, Quaker Square, 20 E. Main St., Akron, OH 44308 from 5 to 7 p.m.

December 12

Jeff Smith (creator of *Bone*) at Fantasy Comics, 2478 E. Main St., Bridgeport, **Connecticut** 06610, from 5 to 8 p.m.

December 13

Bob McLeod (*Detective Comics*), **Louis Small Jr.** (*Vampirella/Shi*), and **Rick Buckler Jr.** (*Golden Warrior*) at Funny Books, 182 Hamilton St., New Brunswick, **New Jersey** 08901, from 1 to 4 p.m.

Jeff Smith (creator of *Bone*) at The Million Year Picnic, 99 Mt. Auburn St., Cambridge, **Massachusetts** 02138, from 2 to 4 p.m.

December 20

Michael Bair (*The Kents*), **Keith Williams** (*Star Trek: Deep Space Nine*), and **Scott Barnett** (*New American Pin-Ups*) at Funny Books, 182 Hamilton St., New Brunswick, **New Jersey** 08901, from 1 to 4 p.m.

December 27

Bob Smith (*Robin*), **John Workman** (*The X-Files*), and **Dave Hunt** (*Walt Disney Comics* for Acclaim) at Funny Books, 182 Hamilton St., New Brunswick, **New Jersey** 08901, from 1 to 4 p.m.

January 4

Kurt Busiek (*Astro City, Avengers, Iron Man*) and **Brent Anderson** (*Astro City*) at Comic Book Box, 3 Fourth St., Petaluma, **California** 94952. Times to be announced.

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the following lots for sale or trade no minimum offer
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toys from the 60's early 70's [batman marvel capt action
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soakies coloring books also universal monsters aurora glow model
kits in the square box need the mummy dracula the creature]
lot 1 mighty marvel comic convention program '75 [1st]v g + fine
lot2 marvel con '76 program fine- n mint
lot3comic art convention '78 salutes the studio [jones wrightson
kaluta windsor/smith] vg/fine
lot4[lot of 8]superhero merchandise catalogs [these are comic
sized catalogs featuring superhero toys posters apperal ect dates range
from 75/78] conditions vary from fair to n mint still very rare and desirable
lot5marvel superhero merchandise flyers 3.. in lot includes 2 original accompaning letters on marvel
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HIGH GRADE (All books are in VF+/ NM condition)

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AVENGERS	# 151 - 199 (-# 162, 170, 171, 191)	$ 75.00
BATMAN FAMILY	# 5 - 20	$ 50.00
BLACK PANTHER	# 1 - 15	$ 35.00
BRAVE AND THE BOLD	# 141 - 200	$ 100.00
FANTASTIC FOUR	# 118 - 145	$ 125.00
	# 201 - 280 (-# 214, 215, 235, 238)	$ 100.00
GRENDAL #1 (skrog cover) **& MAGE # 1, 3, 4, 6**		All for $ 75.00
GIANT SIZE (Marvel)	Chillers #1, Manthing # 1 - 5 Werewolf by Night # 1 - 5, & Dracula # 1 - 5:	all for $ 60.00
FRANKENSTEIN MONSTER	# 12 - 17	$ 20.00
GIANT SIZE (Marvel)	Master of Kung Fu (NM) # 1 - 4	$ 15.00
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the JOKER	# 1 - 9	$ 50.00
MARVEL FEATURE (vol II)	# 1 - 7	$ 10.00
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LOWER GRADE (Condition varies from FN to NM)

ADVENTURES INTO FEAR	# 20 - 23, 25	$ 5.00
AVENGERS	# 101 - 150	$ 40.00
CREATURES ON THE LOOSE	# 30 - 33, 35, 37	$ 3.00
GIANT SIZE (Marvel)	SpiderMan #1 (VF), #2 (VG+), #3 (F+), #4 (F), #5 (NM-) & Superheroes # 1 (NM-)	All for $ 45.00
INVADERS	# 1 - 41, GS#1	$ 40.00
MARVEL TEAM-UP	# 51 - 70	$ 20.00
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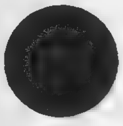

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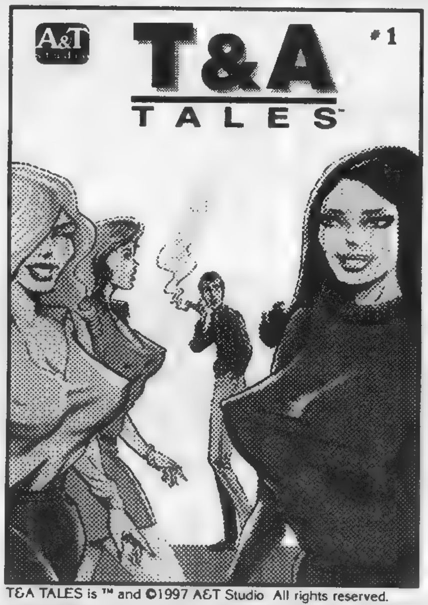

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☺ **HEY!!! This is just part of a large 15-page list containing more art plus books, posters, prints, non-sports cards, video, anime' and more! Send $1 for a copy or Email me for a free one via Email.** ☺

1) **Alfred Andriola** - *Kerry Drake* daily strip, 11/17/49 These are hard to come by Drake is involved in a car chase with the villain Bear-Face. Good shot of KD in first panel which is the only one he appears in. Other three detail car chase. Autographed to a Fred Surace. - Was $300.00, now only $200.00!
2) **Al Capp** - *L'il Abner* daily strip, 2/10/41. Moonshine McSwine bemoans the fact to the gullible Abner that his daughter, Moonbeam, has cooked up a mess of po'k chops that will go to waste as he must go away. If only some kind-hearted soul would help her do right by them chops. Abner to the rescue! Moonbeam watches him approach from the window as he falls for their trap! - $225.00
3) **Al Capp** - *L'il Abner* daily strip, 8/20/47 - A stranger tricks Daisy into drinking poison as Abner and Marryin' Sam approach a few seconds late to witness a glass tossed out the window which a pair of wolves lap up the remaining liquid and keel over dead. Ye gods! Poor Daisy! - $200.00
4) **Al Capp** - *L'il Abner* daily strip, 12/12/49. Daisy races towards "Jagged Rock Valley," where she tossed L'il Abner as part of her plan to catch him. I believe this is part of a Sadie Hawkins Day storyline although its not mentioned in this daily No Abner, just four fab shots of lovely Daisy Mae - $150.00
5) **Al Capp** - *L'il Abner* Sunday Page. 7/30/49. The District Attorney vows to convict Pretty Boy McGoon for murder, despite the fact that the only witness, Jabber McBlabber, mysteriously vanished ten years ago. He appeals to the citizens of Dogpatch to aid him in finding Jabber and Mammy promises, however, she can only produce him at night so the DA agrees to hold the trial at that time of day She then draws the blood of an innocent (Daisy Mae) and after drawing two X's on her forehead, has a vision as to where McBlabber is and sends for the DA who has McGoon arrested pending trail. McGoon laughs as he knows the only witness will not and can not be found. Cut between each row of panels and taped together as are all Abner Sundays - $500.00
6) **Bernard Chang** - *Dr Mirage* #5, Page 9 (Valiant Comics). Page consists of three big panels featuring character. A must for Chang fans! Autographed as well -Was $75.00, now only $49.95!
7) **Billy DeBeck** - *Barney Google* daily strip, 5/5/31 Barney goes into the Automobile Club for some directions and takes up a lot of the clerk's time. Last panel shows his using these directions for hitchhiking. A goodie of a Google! - $600.00
8) **Billy DeBeck** - *Barney Google* daily strip, 12/16/35 Barney goes to visit Snuffy Smith in his sleazy hotel to try and convince him to stay with him, once there he learns that Snuffy checked out because they wanted to clean his room after a mere 13 days. The nerve of some people! Nice crosshatching. - $350.00
9) **Billy DeBeck** - *Barney Google* Sunday Page, 1/19/36. Barney tells Snuffy he'd better head home as Lowizie's ailing. She gets out of bed at Snuffy's urging to cook him up some vittles only to keel over from her malady Paw tells her not to worry about him as he'll traipse on over to the Widder Mosely for a snack. As soon as Lowizie's fevered brain realizes what he said, she runs out after him, drags him from the Widder's cabin and wails him good. Don't mess with her, y'all! Barney is only in 1 panel, rest is Snuffy and Lowizie - $1450.00
10) **TA Dorgan/TAD** - *For Better Or Worse* Sunday Page, 4/12/24 Webster meets the missus after blowing his bankroll on a few games of pool. They hop a taxi to a restaurant as they're famished, as they travel he sees the meter is at $3.50! He tells the cabbie to stop at the corner and wait for him to find a flashlight as he dropped a $20.00 bill in back of the cab The driver looks to see if he's coming back right away and then takes off, with visions of big bucks. When they come back, the wife berates him for being a dumb bell as the cab took off with his 20 bucks, he laughingly informs her that it was a rib and all he had was 20 cents! Who cheated who here! Yoiks! - $250.00
11) **Bud Fisher** - *Mutt & Jeff* daily strip, 3/10/25. The IRS tells Mutt he must pay 2 years worth of back taxes or land in the hoose-gow He appeal to the wife for the needed funds and of course, ends up in the pokey! No Jeff, but a nice example. A big 30" x 9-1/2" size. There is a close to 5" bend on left top corner that is mostly on the margin and barely extends into the first panel, if ever so slightly in it - $300.00

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- GORDON PURCELL *(artist)*
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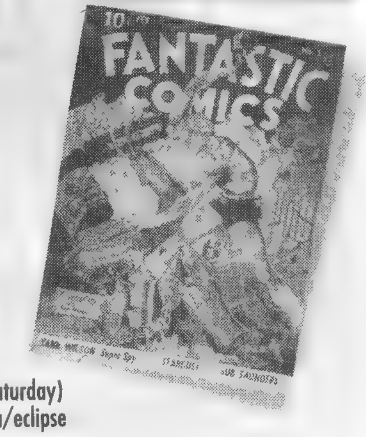

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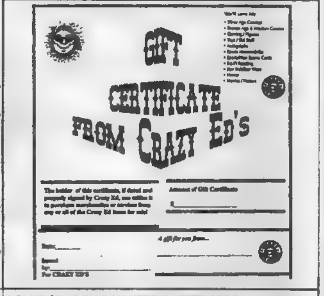
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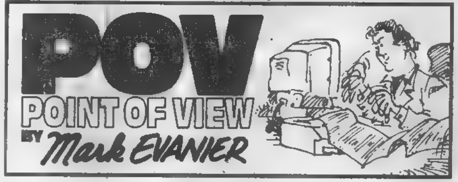

Following are exerpts from past **POV** *columns in which Mark pondered the phenomenon that is Stan Lee. They were originally published in* **CBG**# *1198-1201. Mark's regular column will return next week.*

Let us now praise Stan Lee.

I have a friend who will react in horror to that suggestion. He'll say, "Praise Stan Lee? Hasn't he done enough of that himself? This is, after all, the guy who slapped 'The World's Greatest Comic Magazine' on the cover of one of his comic books and who often compared his work to ol' Bombastic Bill Shakespeare. Why, in the name of Odin's bunny slippers, do you have to waste valuable ***CBG*** space praising Stan Lee when you could be telling us how you took Ernest Borgnine's cousin to Vegas or something important like that?"

To that friend, let me say this: Jeff, it's a joke. All that outrageous self-promotion Stan Lee did for years in the pages of Marvel and elsewhere? It was a joke. An act. A put-on. Stan Lee is a gentleman and, in many ways, way too modest for his own good.

•

If you've ever met Stan Lee, you probably met him for the first time as I did — twice. First, you met Stan Lee in the pages of Marvel Comics and then, if you're lucky, you met the real person. I was kinda happy to find out they were both pretty much the same guy.

He's clever, he's polite. And — I think this is key to much of what he has achieved — he's a real fan of the people with whom he works. The late Mike Sekowsky once said to me, "When Stan told you he loved a job you'd done, he made you feel so good, it almost made up for the rotten pay."

•

Several of his associates from back when he was editor in chief have all told me — well, not so much a story about Stan as a situation. Stan, they all said, was usually too timid or good-hearted (pick one) to fire anyone. Well, when you're editor in chief, you sometimes have to fire people. It comes with the job.

So what would happen would be that a certain artist — let's call him Irving Forbush — would be stinking up the comics with terrible artwork. And Stan would reluctantly, regretfully, plaintively decide that ol' Irv had to go. "When the time came to do it," a former co-worker told me, "Stan would make that final determination — and then assign someone else to tell the guy. I'd have to tell him and then the artist would get upset." Forbush would barge into Stan's office and yell, "What's this about me not getting any more work?"

Stan would be shocked. He'd drag Forbush over to the person appointed to handle the dismissal and say, "What's this about us not having work for this fine artist?" And Forbush would walk out with another assignment and maybe even a raise. It was claimed that, when someone absolutely had to be let go, the termination would have to be scheduled to coincide with one of Stan's vacations.

He says that's not really true, but others around him believed it. And even as late as the mid-'70s, I recall a friend up at Marvel telling me that they were

(Continues on Page 100)

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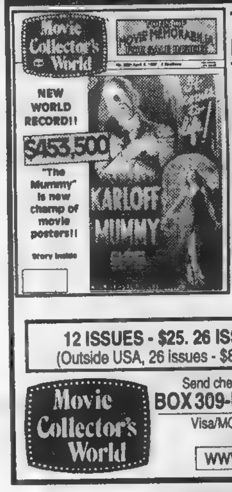

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ISSUE #3 of Eternal Romance hits stores December! #1,#2 still available for $5 each (autographed). Janet Hetherington, 50-2845 Cedarwood Dr., Ottawa ON K1V 0G6 Canada. eternalrom@aol.com

ANGEL OR Alien? Find out this December in Eternal Romance #3 by Janet Hetherington, from Best Destiny. Ask your comic shop for this fun comic! 613-733-0585.

ETERNAL ROMANCE homepage now up! http://members.aol.com/eternalrom. Come and browse! Visit the cool links, join our E-mail list! Member- Comic Sites Alliance!

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IT'S FREE it's The View sneak peak mini comic featuring stuff that will appear in March. Send to: P.O. Box 251, Glendale, AZ 85311. Booyah!

AT LAST! Thief #3! Send $1 plus 55¢ postage. Rene Blansette, 1809 Algonquin Pkwy. #2, Louisville, KY 40210.

FREE CATALOG! Independent comics are our specialty! Contact us at: Independent Comics, 611 NW 34th Drive, Gainesville, FL 32607-2429. 352-373-6336. E-mail jmason@gator.net Web: http://www.indyworld.com/ic

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TREKKER ARTIST Robert Bruce Lloyd seeks to do Sci- Fi cartoons for other magazines. Robert Bruce Lloyd, 4 Woodlawn Terr., Norwich, CT 06360-6413. LLAP!

4100 ARCHIE, FOR SALE

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4101 ARCHIE, WANTED

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ARCHIES AND other teen humor and romance comics wanted. Please call or send list to: Paul Dyroff, PO Box 181303, Casselberry, FL 32718-1303. 407-830-0466.

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JOSIE & The Pussycats 5, 7, 10, 27, many others. VG better, dealer paying 50%. Donald Whyte, 46 Greenwood Pl, Buffalo, NY 14213. 716-882-2875.

4110 BLACK & WHITE, FOR SALE

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"SIMONE AND Ajax" by Andrew Pepoy now appearing in "Mythography" #6 and soon in "Arrow Comics Anthology" #2. Pick them up or E-mail simoneajax@aol.com

4120 CLASSIC, FOR SALE

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CLASSICS ILLUSTRATED: Originals, reprints, juniors, puzzles, records, accurate grading, competitive prices. Send $1 for catalog. Bill Novick, 1708 Forest Hill Ave., South Milwaukee, WI 53172.

4122 COMIC COLLECTIONS FOR SALE

SAVE $$$ on 1960s-1990s Marvel, DC, Independents. Up to 40% off Overstreet. Free Comic, Mylar bags, boards with purchase. Send $1 (refundable) for 40 page list. James Arlien, PO Box 25503, Colorado Springs, Co 80936. 719-596-2662

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4130 DC, FOR SALE

DC COMICS, other publishers for sale or trade. John French, 5707 Walther Ave, Baltimore, MD 21206.

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DC BUY out!! 290 comics, early 1960's-1970's. Flash, JLA, Detective $2 book, selling as lot only. Call or list. Larry Davidge, 4089 Jeddo, Burtchville, MI 48059. 810-327-6414.

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WONDER WOMAN, Mint, 256 to 266, 269 to 278, 282 to 289, $1 each, postage $2. Eagle Collectibles, 3338 Appel, Bethel Park, PA 15102. 412-831-3989.

ARKHAM ASYLUM HC $40, still sealed. Both Death HC's $50, Peter Pan (Tundra) Book #1&2 $20, sets only. Hellboy signed ltd. ed. HC 510/1000 $85. 603-740-9788.

SHOWCASE #34 G-VG, $140; Showcase #36 VG, $100; Atom #1 VG-, $100. All for $275. Call 360-895-0363.

ADVENTURE COMICS #231 (1956), small piece out top of front cover otherwise good- $23. Free postage! Mike Robertson, PO Box 372, Maple Valley, WA 98038.

DEATH HIGH Cost of Living #1 Platinum edition, NM $25 USA postpaid. Reserve w/Ken 508-877-2681, 9-9 Eastern please! E-mail: axegrinder@worldnet.att.net

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PREACHER #2 $23, #5, #6 $12 ea. Sandman #2 $25, #5 $19. Postage $2. All NM. Nelson Corey, RR 1 Box 1474, Waymart, PA 18472-9757. 717-785-3212.

KINGDOM COME S/N slipcase $135. Preacher #1 and Absolute Vertigo NM $30. Dark Night statue $190. Free shipping. J. Lange, 1092 Falls Curve, Chaska, MN 55318.

"SUPERMAN'S TIME Capsule" 1953 mini comic, pristine mint. Best offer over $350. 732-463-9184 9am-9pm EST. Leave message. Offer ends Dec. 31, 1997.

60% OFF! Action, adventure, Batman, Aquaman, Blue Devil, Captain Atom, Justice League, Legion, and more! Back issues cheap! SASE. Becker, 26181 Laurel, Wauconda, IL 60084.

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GREAT DEALS, HUGE SELECTION: B&B #28, JLA #1, Strange Adventures #1, Creeper #1-6, Showcase, etc. Jason Lehto, 14303 NE 81st St., Vancouver, WA 98682. 360-604-0705.

PREACHER 1-7 (NM) for $100. Kevin Anderson, 104 Amber Ct., Carrboro, NC 27510. 919-932-1562.

SUPERGIRL 1-6 guide $22.50 sale $9; Ghost 1-3, special guide $29 sale $9 mint. Add $3.50 postage. Serge Fidlon, 19221 Shermanway #21, Reseda, CA 91335.

DEBBIES DATE #1 thru #11 Fine set $19, postage $3.75. Bill Karpin, 1901 Coleman Lane, Fredericksburg, VA 22407. E-mail: jkrpn@aol.com

4131 DC, WANTED

ALL SGT ROCK Enemy Ace issues wanted in low grade only, especially Our Army at War issues. Dwight Wittstruck, 601 East 2nd Apt. 4, Mitchell, SD 57301.

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LOOKING FOR Action #365 and #366 in strict NM condition. Willie Costello, 176 Park Ln., Trumbull, CT 06611. 203-268-7361(H), 203-233-0443(W).

DC 100 page spectaculars in Good to Mint wanted. Accepting all titles. Send list or call! Carl Brown, 1607 Main St., Springfield, MA 01103. 413-734-8844 or 748-8144.

LOOKING FOR video copy of Justice League of America 1967, must be good quality. Call Richard 201-302-9129, leave message, all calls returned.

SHAZAM ARCHIVES- Paying $85 for NM copy. Bill Oswald, 414 S. Kelsey, Evansville, IN 47714. 812-476-3796, evenings.

DC AND Marvel Treasury Comics wanted. The big ones from the 70s. Greg Malanga, 1000 Estes St. #10, El Cajon, CA 92020.

WONDER WOMAN #211 and Welcome Back Kotter #1 wanted (NM only). Send asking price to: Chris Harner, 9109 Plaza Park Drive, Elk Grove, CA 95624.

TWENTY DOLLARS will be paid for "Amazing World of DC Comics" #9. Send needed information. Howard Michaels Jr., 706 N. Cottage, Mercer, PA 16137-9319.

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AMAZING WORLD of DC Comics #'s 1, 9 and 15. Shawn Dawson, 3-25 150th St., Whitestone, NY 11357.

FLASH 92, 93, 94 will trade Impulse #1 plus others. Jim Houston, 103 Park St., Ramsey, NJ 07446. 201-825-7659.

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STAR TREK 3 VGF, 4 F, 5 VGF, 20% off, many Dell/GK, also Marvel, DC, Modern Independents, 20-50% off. Send long SASE, indicate wants. D. Kell, 814 Clark, Canton, MO 63435-1222. dkell@culver.edu

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THIRTEEN GOING on Eighteen #1, 2, 7, 10, 16, 19, 20, 22, 27-29 wanted Good. L. Florio, 157 E Church Street, Bergenfield, NJ 07621-1831. 201-501-8012.

WANTED: TUROK March of Comics 378, 399, 408, will accept any grade or color copies. Name your price. Dan Lewonczyk, 29 Markwood, Manchester, CT 06040.

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4151 DISNEY, WANTED

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MICKEY MOUSE #163, 133, 147, 148, 159, The Phantom Blot wanted in trade. Ted Stine, 7855 Heather Lane, Vacaville, CA 95688.

4160 EC, FOR SALE

MAD #1 (NM-) $3,800 or best offer by 12/31/97. Serious buyers only. Scott # 212-922-2227. E-mail @ charlyhoho@aol.com or write: S. Talmadge, 109 Winham Ave., Staten Island, NY 10306.

MAD REVIEW. Potrzebie statistical abstract 52-page retrospective review of MAD comics 1-23 and Panic comics 1-12. Send $15 to Mind Snack, 11432 S. 332, Cerritos, CA 90703.

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EC ARTISTS Crandall, RGK, Williamson featured in Third Rail #1. $5 postpaid. Feduniewicz, Box 1016, Island Heights, NJ 08732. Comics, interviews, more. Order now!

4161 EC, WANTED

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WEIRD FANTASY #14, 1950. #19. Weird Science Fantasy Annuals 1952, 1953. Ed Lancaster, 3364 Kathy Dr., Pittsburgh, PA 15204. 412-922-2316.

VF OR better EC's wanted, especially issues not in the Gaines file. Jim Halperin, 100 Highland Park Village, Dallas, TX 75205. E-mail: jim@heritagecoin.com. FAX: 214-520-7108.

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4171 FAWCETT, WANTED

WANTED: THE Marvel Family #89 (final issue published). Any condition! Please contact: Jeff Rester, 6413 Marknoll Dr., Mobile, AL 36695.

4180 FOREIGN, FOR SALE

LATIN AMERICAN comics for sale. Local & foreign titles. Please state main interests. GZ, PO Box 5163, Fort Lauderdale, FL 33310. Fax 954-423-9855. E-Mail: Gabriel.Zeldin@worldnet.att.net

4191 HARVEY, WANTED

LOOKING FOR Little Audrey and Melvin #7 Fr/G or Better. 330-478-0313.

4200 HUMOR/FUNNY ANIMALS, FOR SALE

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4201 HUMOR/FUNNY ANIMALS, WANTED

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4204 IMAGE FOR SALE/ WANTED

FREE DARKNESS #1. Regular, rules and instructions on my web page, nothing to buy, one book to be given avay Jan. 1st, 1998. E-mail only www.pressenter.com/˜drauchw/

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AVENGERS 101-150 $40, Invaders 1-41, GS1 $40, Marvel Team Up 51-70 $20, Ms. Marvel 1-23 $10, GS Spider-Man 1-5 $35. Condition varies FN to NM. Happy Holidays! Mike 508-937-0990.

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KURT BUSIAK'S "Untold Tales of Spider-Man" 1-25, plus annuals, $25 includes P/H. Andrew Berrier, 557 E. Liberty St., Chambersburg, PA 17201.

NICK FURY, Agent of Shield #1 (1968) VF+, just $38.99 ppd. Patrick Price, 2614 Lyon, Des Moines, IA 50317. Send your want lists, too. 515-264-0617.

MARVEL TALES lot 27 diff. NM issues between 178 to 258, $16 ppd. Thing lot 13 diff. NM, $9 ppd. Chris 518-695-4247.

FANTASTIC FOUR #1 G $650, Incredible Hulk #1 G- $500, Young Allies #1 G $850. Dan Harris, 972 Leatherstocking, Mtn. Home, AR 72653. 870-424-3495.

1970'S HORROR #1's. Tomb of Dracula VF/NM, Frankenstein NM-, Fear FN, Supernatural Thrillers F/VF, Tower of Shadows FN+. $50 for all. Doug 817-481-6902.

SILVER SURFER graphic novel, Lee/Kirby, 1977-78, softcover $50, hardcover $150. Byrne/Lee #1, $5 plus postage. Vol. III #1 $10, #2 $7.50, #3 $5. 602-785-1971.

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ROM #1, 17, 18, 25, 37, 45, 57, 62, 65, 66, Annual #1, 3, 4. $6 Shogun Warriors $1-16 (-12) $4. Postage $2. M. Skidmore, 3631 W. Eddy, Chicago, IL 60618. 773-463-9079. zookpr@compuserve.com

MILLER DAREDEVIL #168 to #187, #190, #191, #197, #227 to #231, $210 ppd. Below CBG! Rick Baright, 5010 E. Cheyenne Dr. #2017, Phoenix, AZ 85044. 602-785-1971 evenings.

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VG/F/VF KEENE Detective Funnies 1 (8), 2 (9), 3 (10), 4 (11), 5 (2/1), 7 (2/3), 8 (2/4), 10 (2/6), 16 (2/12) 22. Randy Okun, 2432 East 7th St., Brooklyn, NY 11235. 718-648-0619.

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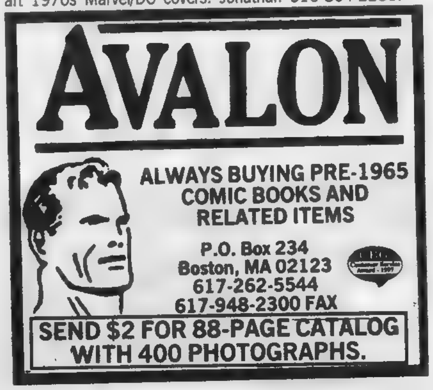

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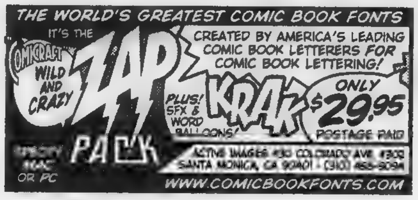
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4450 MAGAZINES, FOR SALE

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PLAYBOYS 1969 or Celebrity Sleuths, Penthouse Comix, other Adult magazines and comics. TV Guides 1977 on. Free catalog write: John Ringler, Box 105, Metuchen, NJ 08840.

ADULT READERS magazines and comics for sale. Vertigo, Heavy Metal, etc. Include SASE and 18+ signed age statement. Drew Boynton, RR3, Box 217, Concordia, MO 64020.

KISS MAGS (Marvel Super Special) #1 $75, #2 $25, both $90, ppd. Rick Baright, 5010 E. Cheyenne Dr. #2017, Phoenix, AZ 85044. 602-785-1971.

FAMOUS MONSTERS #8, bright red cover, VF, $150. '69, '72 Yearbooks both VG for $20. SASE for list. Russ Almand, PO Box 1691, Spring Hill, TN 37174.

AMERICAN CINEMATOGRAPHER, VF-NM, 1985-90 issues: 5 diff. $25 ppd. (Star Wars, Trek, Bond, BTTF, Indiana Jones, others). Paperman, 94 Berkeley Pl., Bridgeport, CT 06610.

EGG, ATTEMPT to be hip by Forbes!!! April 1990, F, $10; Batman (Topps) NM $2.50, $3 postage. Victor Bracht, 245 Avenue D, Billings, MT 59101.

MODERN MECHANIX and Inventions, Dec. 1935, includes Earthquakes article, VG, $8 postpaid. 732-269-1025. Joseph Castellano, 26 Anchorage Blvd., Bayville, NJ 08721-1856.

4450 MAGAZINES, FOR SALE

OVERSTREET COMIC Bk. Monthly 5, 6 NM $4 ea., price update #22, 23 NM $4 ea., Wizard 10, 12, 15, 20, 28 NM $4 ea., Hero Illustrated 1, 2, 7, 8, Spec. Ed. $4 ea. Shipping $4. Ben 808-487-7659.

2-1/2 YEARS Muscle/ Fitness, additional Mens/ Womens Muscle mags., books, sell cheap/ trade for sports. Paul Bocci, 53 Berkley Street, Valley Stream, NY 11581. 516-791-2182.

SUSPENSE SPRING 1951, Summer 1951, Winter 1952, Fine condition $6 ea., Strange Magazine of True Mystery 1953, 3, 5, 7 NM $6. Greg 708-499-1056.

WIZARDS FOR sale! All issues including "Grey Hulk" and Liefield "banned" issue ten. Most only a buck. Fill in yoru gaps. Larry 414-652-2160 evenings.

COMICS SCENE 1-49 +yearbook and spectaculars 4, 5. Also comic features 1-36 missing 26, 44, 45. Rick, evenings 717-668-5875. Also need G-8 pulps.

SPACEMEN (WARREN 1964) FN+/VF Bradbury, Harry Hausen, Ackerman $15. Heavy Metal 7/77 VG/VG+ Bode, Moebius 12/77 FN- Bode, Moebius @ $4. Legion of Monsters FN+ $3. 804-360-3483.

4451 MAGAZINES, WANTED

TEEN AND TV Magazines, 16, Tiger Beat, Who's Who, Super Teen Petticoat Junction, Munsters, Wonder Woman, etc. 1957-1986. Rogofsky, Box 107, Glen Oaks, NY 11004.

CHESS COVERS: True (May 1965), Life (Nov. 21, 1912) and others with a chess theme on cover. Ray Alexis, 608 Emery St., Longmont, CO 80501. Thanks.

GIRLIE MAGS wanted. Adam, Modern Man, Nudist, Figure, etc. Send price list or will trade. 1950s to 1970s. Bill Megyery, 1733A N. Larrabee, Chicago, IL 60614.

1980'S AND 1990's British pinups from Sam Fox Debbie Ashby to Linsey Mac, Katie Carrie and Vanessa. Bennett, 739 Dumont Pl., North Woodmere, NY 11581.

GIRLIE/ GLAMOUR magazines, calendars, and other related items wanted. 1950's to present. Call or send list to: Paul Dyroff, PO Box 181303, Casselberry, FL 32718-1303. 407-830-0466.

NATURALIST (NUDIST) material wanted. Buying non-airbrushed mags., books, etc. Send lists with issue number, year and conditions. S. Dowdy, 5120 N. Spring, Roanoke, VA 24019.

MAD MAGAZINE. Sell me all your extras. Ken, PO Box 21256, Cheyenne, WY 82003.

WANTED: BULK lot of reading copies "Girlie Gag" mags, $25 for 100. Will Day, PO Box 131, Eddington, ME 04428.

MY COLLECTION of comic book marketplace and my Christmas would be complete is somebody would sell VF+ CBM issues #1, #3 and #7. Jeri 616-361-0283.

ARTS, CRAFTS, DIY, science, back and singles issues. Enrique Esteve, Alameda, 12-03803 Alcoy, Spain.

WOLVERTON WANTED: (Ambassador College Publications) The Bible Story Vol. 6; 1975 In Prophecy: The Book of Revelation unveiled at last. 618-692-9302. Gary Johannigmeier; garyjoh@iw.edwpub.com.

4452 SCIENCE FICTION, FOR SALE

STAR WARS, Star Trek, and Next Generation, Deep Space-9, "V" Series, Battle Star Galactica, misc. titles! Marvel, DC, Malibu, Whitman, Starlog, Dark Horse, magazines, comic books, poster magazines, card sets, hard cover and paper back books. Send $5 for 85 page catalog! Refund with 1st order! Tom's Sci-Fi Shop, P.O. Box 56116, Dept. Comic, Harwood Heights, IL 60656-0116.

4611 PORTFOLIOS/POSTERS WANTED

DC AND Marvel promo and detail posters wanted. Send list of what you have. Matt Conley, 2704-D Collinford Dr., Dublin, OH 43016.

4630 TRADING CARDS FOR SALE

***JOY OF** Sets! Can be yours- SASE bring slist of fellow traders. LCCC, 15 Ohio Ave., Newton, MA 02164-1920. We're all good, fair people!

DUKE CARD has all sets, chase and singles up for grabs. E-mail: dukelabs@specdata.com. Snail mail: 16 Middle Ln., Westbury, NY 11590.

DARK SHADOWS pinup wrappers, $20. Danger Man 51/72 EX/NM, $85. Brian Boggs, 2785 Dunlop, Trenton, MI 48183. 313-692-5140.

PLAYBOY STARPICS autographed card set, 15 autographed Playboy cards from 1992, $65 plus shipping. Phil Grundy, Box 224-CBG, Coffeyville, KS 67337. 316-251-5308.

MAGIC THE Gathering, X-Files, Star Wars, other CCG cards. Will trade for Spellfire cards. Darrell Taylor, 314 Ridgewood Ave. Apt. 7, Monticello, KY 42633.

BATLAFFS (1966) From TV show, 48 different, most F/VF +15 various Batman cards (1966). All 63 cards for $50, P&H $3. Marlene 540-349-9318.

WIZARD MAG. insert cards #1 (Angela) to #18 (Darkchylde). Set $22 postpaid. Larry 415-681-9629.

4630 TRADING CARDS FOR SALE

BORIS 1 $15, 2, 3, $8 ea., Marvel Universe 1 $20, 2, 3, $10 ea., Spider-Man 1, 2, $5 ea., X-Men 1, 2, 3 $10 ea. Ship $4. Ben Apilado, 99-149 Kohomua St., Aiea, HI 96701. 808-487-7659.

STAR WARS Shadow of Empire uncut promo card. Signed by Greg, Tim Hilderbrandt, $10 postpaid w/coa. Sandra De Fazio, 70 Cody Pl., S.I., NY 10312.

MAGIC DUAL Lands $10 each. Others at 1/2 Scrye! 3rd edition common sets, Mint $4 ea. Bryan, 3930 Burwell St., Bremerton, WA 98312. brywolf@ix.netcom.com.

4631 TRADING CARDS WANTED

LET'S TRADE 10 of your extra promos for 10 of mine. Need Spidey Amazing Fantasy fossil watch, new condition. Vanko, 2810 Walnut, Homewood, IL 60430-1524.

BABYLON FIVE Series One holograms needed. Also need Babylon Five autograph cards and inserts from season four series. Jeff Thompson, 11 Bennington Way, Belle Mead, NJ 08502.

SINGLES NEEDED. Space Shots (Series One), X-Files (season two), Muppets, Starlog cards, Wrightson, Maxx Foil #5. Dan Cherney, 2525 Vermilion Rd., Vermilion, OH 44089.

BUY OR trade your extra adult card singles sets promo's signatures and inserts. Greg Johnson, 1327 Andover Dr., Aurora, IL 60504.

ATTENTION SCOUNDRELS! I seek a Lando Calrissian Star Wars Doritos 3D motion disk. Name your price! William White, 811 Lancashire Dr., #8, Edwardsville, IL 62025-3864.

HUMONGUS MAN promos 5 thru 10, given out at conventions Chopper Chick of Mars promos number 1 & 2. Art, 107 Brook Cir., Danville, VA 24541.

CONAN 1988 cards. Hammer Horror2 Dave Prowse autograph. Hercules mall promos. Simpsons redemption cards. S. Wars Galaxy1 redemption. Groo sketch. Superman SW1 tall promo. Martin 617-723-5155.

WANTED 1ST Contact autographed Data card $550. Buying STNG rare playmate dolls with POGS Dathan, Sarak, etc. 254-634-4902. David Curtis, 1806 Sycamore, Killeen, TX 76543.

KISS PROMO P5, P7, P8, P9. Also any Harlan Ellison related cards. Can you help? John Adams, 97 Willow St., Lockport, NY 14094-4856. E-mail jqaiii@aol.com

STILL NEED your extra cards. I'll trade my comics for your cards. I'm not picky if you're not. Brad, 309 N. Parkway, El Dorado, AR 71730.

4631 TRADING CARDS WANTED

BOXING CARDS wanted. Send list to: Thoemke, P.O. Box 14261, Santa Rosa, CA 95402.

4660 MISCELLANEOUS, FOR SALE

RED DWARF, Thunderbirds, Neverwhere, Kimba, Krofft, Ultraman Tiga, Isis, Shazam, Gamera, Space Giants. E-mail: UMANZOFFY@aol.com or 64¢ SASE, 2604 28th #5, Santa Monica, CA 90405.

CARDS, COMICS, toys, videos. Buy, sell, trade. Your list for mine or send $1 plus LSASE for list. Arthur Brown, 7844 Pikes Peak Dr., Jacksonville, FL 32244.

CONCRETE #1-3 (all first printings), all NM $14 postpaid. Sold as a set of 3 books. Joseph Pormigiano, 74-56 260th Street, Glen Oaks, NY 11004-1123.

COMICS, SPORTS cards, rare coins. Nice selection. Fast service. Free pricelist. Rick's, PO Box 155, Oneonta, NY 13820.

WARNER BROTHERS Batman $125, Batgirl $250, Poison Ivy $300, Resin Statues for sale. Rich 732-303-0607. Also Madman Statue $135.

35 YEAR Collection for sale. Original art, movie memorabilia, comics, scripts, collectibles, paintings, fossils, Indian artifacts. Send 5 stamps for first 2 lists. John Harrison, Box 111 RD 2, Oley,. PA 19547.

HAND SIGNED lithographs: Two Batman by Bob Kane, $600 ea. Plus Captain America, Dazzler, Majestic, Mephisto, Daredevil Montage, $125 ea. Call Rob 617-364-5062. S.O. only.

STAR WARS: Dark Empire Ltd. Gold Edition set. For the serious Star Wars collector, $130. Phillip 918-481-8850.

BATMAN VIDEO: New Nicholson and Keaton. $10 includes S/H. Send to: Tim, 14800 NW Cornell Rd. #16E, Portland, OR 97229. Quantities limited.

FRAZETTA PICTURE Record for sale. Molly Hatchet "Beatin' The Odds" (Epic) 1980 promo only record. Nice shape- $20 postpaid. Doug, 309 Dunbar, Victoria, TX 77904.

HANGING PROMOTIONAL board for original 12 SW figures (1977), will trade for Luke/Wampa, Luke/Han, Han/Taun Taun, 12" Greedo, NBU, 8512, Prague, OK 74864.

WANTED: TREASURY size Rudolph The Red Nosed Reindeer C-20 no number. Help us complete our Rudolph collection! Danny 702-433-0739. E-mail dso@co.clark.nv.us

XENA FANS! Tons of Xena items for sale. Magazines, pictures, posters. Ask for Xena list. SASE. Linda Mar, 11015 Freer St., Temple City, CA 91780.

4660 MISCELLANEOUS, FOR SALE

VAMPIRELLA #113 VF $250, #3 F+ $170, Limited Spider-Man watch $75, Rare Venom #1 "Black" $350; Death Platinum $20, Limited statues, shipping. Evenings EST 516-679-2642.

NEW CLEARANCE sale oddball sports collectibles now available, thousands new items $1, trades ok for movie TV collectibles. Southshore, Box 262, Marlboro, NJ 07746. 732-972-9435.

ORIGINAL CELLOPHANE! John F. Kennedy LP "Presidential Years 1960-1963 Original Speeches." Sealed, mint! Take best offer. Joseph Riordan, 3 W. Fairview, Valley Stream, NY 11580.

BLOODY WRESTLING videos from ECW and Japanese Federations! $10 + $3 S&H for a sampler tape (2 hrs). Send check or money order. Jim Watnem, 5361 Eastway #4, Greendale, WI 53129.

ARCHIE'S, DC'S (1950's- 60's); comics related fanzines, materials, Cracked & Mads. For five page list, send long SASE. Gary Miller, 410 Camden Rd., Huntington, WV 25704.

ROCKETEER AND Betty print $150. Howard Stern Open Sores video $700. ESB Rebel transport with 30 ESB and ROTJ figures $200, comic book list available- send SASE. Doug Lapp, 154 Andover Place, Robbinsville, NJ 08691.

SANDMAN MYSTERY theatre, Spawn, Lone Wolf consecutive issues sale. I promise to reply. Also cards and Beatles coins. Bryan, 3930 Burwell St., Bremerton, WA 98312. brywolf@ix.netcom.com

1998 SWIMSUIT calendar Sports Illustrated (retail store $12.99 plus tax) yours $9 delivered! SI Best Swimsuits hard back ($19.99) yours $13! Derek Schlum, POB 530631, Livonia, MI 48153-0631.

GAMBIT STATUE with box, statue has not been glued to base $175. Michelle 907-349-7877.

TRACI LORDS, one of the first, adult gourmet video collection sell/trade sports cards, comics. Paul Bocci, 53 Berkley St., Valley Stream, NY 11581. 514-791-2182.

BONZO DOG band records. Gorilla, Urban Spaceman, Tadpoles, Kenysham, Let's Make Up... $10 ea. History of... $20 ppd. All seven $60 postpaid. Bruce Meservey, 21 Clement, Worcester, MA 01603.

SEXY PHOTOS, video, audio, posters, etc. Scream, Queen, Debbie D as Destiny, comics, scary monsters, mag 5 times yr. 1657 Fairway 106, Jenkintown, PA 19046.

BOOKS, MAGAZINES, films, novelty items. All adult. The top stars represented. LSASE for illustrated catalog. Biff Smith, Dept. CX 1344 West Flower, Phoenix, AZ 85013.

4660 MISCELLANEOUS, FOR SALE

NATIONAL GEOGRAPHIC collection. 1914-95 (950+ diff., avg. FN+) plus 100s maps, 50 plus hard backs, indexes. $800 (Delivery negotiable). Trade for G/VG+ EC's, Silver, Marvel. Details. Rich 916-568-7711.

4661 MISCELLANEOUS, WANTED

MARVEL COMICS collectibles wanted by collector. All types of items from pre-1974. Toys, MMMS, Marvelmania, posters, mail-aways, etc. Bruce 814-535-5419 (east coast).

HOT WHEELS cars from the 1960's and early 1970's. Make some cash to support your comics habit. Gene 281-347-0648 or E-Mail me at gstraka@ix.netcom.com

SPIDER-MAN COLLECTIBLES wanted by U.S. collector. All types of items; old, new, packaged, loose. Anything Spider-Man related, including villains. Bruce 814-535-1419 (east coast).

WANTED: VHS tape of Disney's animated "Lady and the Tramp". Steven Zanvil Sawolkin, 228-G Freedom Dr., Belleville, IL 62226. 62226.

WANTED: ANYTHING on Cast A Deadly Spell, HBO movie. Any movies using Lovecraft stories. Thanks. Ed Farrell, POB 261927, San Diego, CA 92196. 619-239-2654.

BILL SIENKIEWICZ, limited edition Justice League collector's plate. Sold out at Warner Bros. store. Tony Barletta, 2025 Peachtree Rd., NE, Apt. 540, Atlanta, GA 30309. 404-351-9658.

CURRENT SIGNED cast photos of Babylon 5 and Star Trek First Contact. Affordable. Also JLA Pilot on VHS. Kirk Philbrick, 11140 Maple St., Cleveland, TX 77327.

"INTELLECTUAL AMOS": 1944 Spirit Sections, National Comics CA. #50. Lady Bountiful strips NY American, world 1902-06. Harry Miller, 190 Peach Blossom Ln, Bowling Green, KY 42103.

BERNIE Wrightson Series II singles: 3, 12, 15, 21, 22, 34, 51, 62, 81, 86, 89. Help me! Jeff Mirrione, PO Box 2212, Hollister, CA 95024.

WANTED: MENOMONEE Falls gazette. Any #'s to #140. Runs preferred. Pres Birenbaum, 24714 Eilat St., Woodland Hills, CA 91367-1033.

JLA TV pilot on VHS, Avengers, The Legend, Mystech Wars #4 comics, and custom statues figures, paintings. Kirk Philbrick, 11140 Maple St., Cleveland, TX 77327.

VHS COPY of BBC series "Tripods" and its sequel. Also need part one of McCartney interview on Costas' "Later". Midyett, Box 45933, Madison, WI 53744.

COMICS BUYER'S GUIDE

FREE CLASSIFIED WORD ADS

For Comics Buyer's Guide Subscribers!!!

Classifieds are a great place to advertise if you want to buy or sell comics, and now CBG subscribers can place classified word ads for **FREE!**

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4121 Classic, Wanted
4122 Comic Collections, For Sale
4123 Comic Collections, Wanted
4128 Dark Horse Wanted, For Sale
4130 DC, For Sale
4131 DC, Wanted
4140 Dell/Gold Key/Whitman, For Sale
4141 Dell/Gold Key/Whitman, Wanted
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4151 Disney, Wanted
4160 EC, For Sale
4161 EC, Wanted
4170 Fawcett, For Sale
4171 Fawcett, Wanted
4180 Foreign, For Sale
4181 Foreign, Wanted
4190 Harvey, For Sale
4191 Harvey, Wanted
4200 Humor/Funny Animals, For Sale
4201 Humor/Funny Animals, Wanted
4204 Image, Wanted/For Sale
4207 Malibu, Wanted/For Sale
4210 Marvel/Timely, For Sale
4211 Marvel/Timely, Wanted
4220 Science Fiction/Horror, For Sale
4221 Science Fiction/Horror Wanted
4240 Underground, For Sale
4241 Underground, Wanted
4250 Independents, For Sale
4251 Independents, Wanted
4255 Valiant/Voyager, Wanted/For Sale
4260 Westerns, For Sale
4261 Westerns, Wanted
4300 Golden Age
4301 Golden Age, Wanted
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4431 Paperbacks, Wanted
4440 Pulps, For Sale
4441 Pulps, Wanted
4450 Magazines, For Sale
4451 Magazines, Wanted
4452 Science Fiction, For Sale
4453 Science Fiction, Wanted
4600 Reprints, For Sale
4601 Reprints, Wanted
4605 Phone Cards, For Sale
4606 Phone Cards, Wanted
4610 Portfolios/Posters, For Sale
4611 Portfolios/Posters, Wanted
4630 Trading Cards, For Sale
4631 Trading Cards, Wanted
4650 Oldtime Radio, For Sale
4651 Oldtime Radio, Wanted
4660 Miscellaneous, For Sale
4661 Miscellaneous, Wanted
4700 Novelties/Toys/Games, For Sale
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4720 Video Games, For Sale
4721 Video Games, Wanted
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Advertising deadline is Monday, Dec. 29 for the Jan. 23, 1998 issue.

COMICS BUYER'S GUIDE

Mail to:
COMICS BUYER'S GUIDE
Dept. CX, 700 E. State Street
Iola, WI 54990-0001

4661 MISCELLANEOUS, WANTED

WANTED: DISNEYLAND souvenirs 1950s-1960s. Paper items, toys, ceramics, maps, tickets, postcards, menus, almost anything. Chuck Nasser, 141 147th St. #7, Seal Beach, CA 90740. 562-594-9217.

1960S MARVEL memorabilia wanted! Buying buttons, t-shirts, sweatshirts, from Club Lcitsi artist portfolios. Also Captain Action, Matt Mason, Romita Sr., Spider-Man, original art. Contact Aaron 919-954-7111.

WANTED: VHS "Shadow Over Innsmouth" (Full Moon) Quotes to: David Hissong, 17931 New Gambier, Mount Vernon, OH 43050.

1960S-1970S comics. Adult magazines/ videos, Little Goldens, Cheesecake calendars, autographs, misc. magazines, Wacky Packages. Condition unimportant, cheap. Steve, 420 Fourth Avenue, Bethlehem, PA 18018.

4700 NOVELTIES, TOYS, GAMES FOR SALE

MODEL KITS: Plastic, resin and vinyl. From and of comics, Sci-Fi, TV, movies, space, figures, etc. Old and new, hundreds available. Free sales catalog, we also buy and trade. JF Green Models, Dept. CBG, PO Box 55787, Riverside, CA 92517. 909-684-5300, 800-807-4759, Fax 909-684-8819, e-mail: jfgreen@msn.com, website: http://www.recycler.com/com/jfgreenmodelkits/

THREE STOOGES Target Exclusives (Three Little Pigskins) $20 each figure. Postage included. Few left after last ad. Gerald Knutson, 1565 E. Lake Bluff, Shorewood, WI 53211.

FOR SALE: Remco Energized Hulk 1 CD (1979), make offer. Luke/Wampa (Target) $110 ppd. Brian Kallenberg, PO Box 223, Lambertville, MI 48144.

MARVEL ITEMS: Marvel World Playset mint, sealed $200; Capt. America Superbaby MIB $50. Both by Amsco 1974. Many other items. Bruce 814-535-5419 (east coast).

BEANIE BABIES: We buy and sell. Call for prices. 208-529-5717.

STAR TREK figures, weapons, ships, books, collectibles. Beam me your list. Send wants to: Mark Arthington, 1143 Mary Dr., Prattville, AL 36066. Or call 334-365-7803.

HARLEY QUINN! Total Justice Huntress! $20 ppd. Several of each available. James 609-386-3964 leave message to reserve.

VERTEBRAKER, GOLD Tremor, Electra, Gold Aquaman, $15 ea. Black Cat, Carnage II, Psylocke, Deadpool II, Catwoman, Xena II, Lando, Obi-Wan, Leia, $10 ea. Plus S&H. Leave message. Bernie 806-354-8225.

FREE CATALOG! Star Wars, Wallace and Gromit, female figures, Babylon 5, Anime and much more! Comic Planet, 1950 E. Greyhound Pass, #18-339, Carmel, IN 46033.

4700 NOVELTIES, TOYS, GAMES FOR SALE

3 GHOST of Obi-Wan $10 each orange carded Star Wars toys 1/2 Wizard price. Tresa Phelps, 802C Cardinal Creek, Norman, OK 73072. SASE for list.

SPAWN TOYS and misc. comics for sale/trade. Wanted: Amazing Spiderman comics under issue $250. Send for list. Kevin Sandmeyer, 1519 W. Philadelphia St., York, PA 17404.

BATMAN TOYS: Knock Out Joker MOC, $70; Mego 12" MIB, $80; Mego Command console MIB, $100. Ryan 408-257-4860, PST. Please leave a message.

SPAWN MALEBOLGIA deluxe $25, Red Angela $45, Silver Angela $30, Sam and Twitch (2nd) $20, Angela Gold 430, Harley Quinn $15. Others. Mark 918-836-3718, 918-455-8334.

PICARD TAPESTRY figure. Mint on card. Only 1701 made! Highest bid get's it. 708-382-5460 or: Rey Caban, 1977 E. 15th St., Brooklyn, NY 11229.

BEAUTIFUL WILDC.A.T.S. "Voodoo" and "Void" numbered action figures: set $14.95 (plus $3.05 S&H per order). Allen, P.O. Box 540350, Dallas, TX 75354. E-mail: knightcea@aol.com

ANIME CHRISTMAS CDs with Sailor Moon and Tenchi Muyo! Joy's Japanimation, 602 S. Main St., Greensburg, PA 15601. 412-837-0995. Merry Christmas!

STAR WARS Greedo 12" $65, Boba Fett 12" $45; Hans and Tauntaun $150 3" tear in front of box. Harley Quinn $15, others. Mark 918-836-3718, 918-455-8334.

STAR WARS- Cantina Show Down $25, Yak Face $12, Luke and Wampa $195, Ben 12" $40, G.I. Jane pilot $45, Black $60. Call for others. Mark 918-836-3718, 918-455-8334.

ROBOTS! 1985 Masudaya 16", M.I.B., reduced! Robby: $400, Lost in Space: $150. Shipping extra. Postal M.O. 941-966-6816. Charles Reagle, 600 Eaglenook Way, Osprey, FL 34229.

4701 NOVELTIES, TOYS, GAMES WANTED

SUPERMAN WANTED! Batman wanted! Wonder Woman wanted! Buying all rare, older, comic book character toys, collectibles, premiums, anything! Danny Fuchs, 209-80 18th Ave., Bayside, NY 11360.

MARVEL SUPER Heroes, Marvelmania, Joker, Penguin, Riddler and Catwoman 1960's-1970's toys, buttons, ads, etc. Mike Alt, 6550 South 400 West, Berne, IN 46711. 219-334-5215.

FUNNY FACE drink mix premiums wanted: books, fan club kit, drink stand, masks, watch, etc. Roland Coover, 1537 E. Strasburg Rd., West Chester, PA 19380.

4701 NOVELTIES, TOYS, GAMES WANTED

MARVEL COMICS items wanted. All types of items from pre-1974. Toys, MMMS, Marvelmania, posters, mail-aways, etc. Bruce 814-535-5419 (east coast).

SUPERMAN BURGER King kid's meal toys. I will buy or trade you Batman Happy Meal toys. Robert Abbatomarco, 630 Albert Place, Ridgwood, NJ 07450-5309.

CLOISONNE PINS are what I want. Nobody else does so dump yours for cash. Douglas Lipman, 57 Taylor St. #320, San Francisco, CA 94102.

MR. MACHINE robot. Does not have to be in original box. 573-431-4587 or Not Just Comix, 339 West Main, Park Hills, MO 63601.

ALWAYS BUYING older Dungeons and Dragons items. Send list with condition and price to: Mike, P.O. Box 5203, Kendall Park, NJ 08824. E-mail: stackmc@aol.com

MEGOS WANTED! From the smallest part to the most Mint carded figure- I want it all. Mike 610-388-1242 or miguelowen@aol.com

SELL ME A La Forge Playmates figure from " All Good Things"- Cheap! D.L. Donovan, PO Box 911, Rockville Centre, NY 11571-0911 or davidd5927@aol.com. Thanks!

FUNNY FACE Drink packs, mugs, toys, premiums, books wanted. Also silly stickers, school daze stickers, funny travel psoters, wacky pacakge 1st series tans. Marc 516-326-2898.

TOTAL JUSTICE figures wanted. Flash, Robin, Green Lantern, Green Arrow, Huntress, Back Lightning, Batman Flight. Contact D&D Comics, PO Box 181, Saugerties, NY 12477. E-mail: dndcomic@aol.com.

4721 VIDEO GAMES WANTED

LOOKING FOR Breath of Fire II on Super Nintendo and Shining Force on Sega Genesis to buy or trade. Katie Huddletson, 40650 Shellie Lane, Hemet, CA 92544.

BUYING PANASONIC 3DO and Sega CD or 32X video games. Paying $5 each. What do you have? Eric 718-273-3526.

WANTED: VIDEOS of television shows "Captain Kangaroo" of "Paper Chase". Also seeking videos of films "Skippy", "Sooky". Toob, 11 South Hill Drive, Essex Junction, VT 05452.

4800 FANZINES, FOR SALE

AMAZING HEROES #1-46, 62, VFN+/NM. Comics Interview #1-15, 21, VFN+/NM. Best offers? Brian Evans, 1237 2145 Dr., Eckert, CO 81418.

4800 FANZINES, FOR SALE

JAPANESE ANIMATION fanzine features news, reviews, translations, synopses, classifieds, pen pals. Plus discounts on anime tapes. Send SASE. Anime Hasshin, PO Box 5121, Manchester, NH 03108.

ALTER EGO- a 192 page book collecting the best of the legendary comics fanzine! Send $22. Hamster Press, Box 27471, Seattle, WA 98125.

HARDY BOYS Fans! Take a look at Yellowback Library! Sample issue $3. Box 36172, Des Moines, IA 50315.

CINEMAGIC #1 1972 NM $25 postpaid. Also Little Lulu #100, 103 VG-F $12 ea. postpaid. Need cover Superman #100. Bob Ranken, Wiley Cyn Rd., Newhall, CA 91321.

4801 FANZINES, WANTED

RBCC, REALITY, Spa Fon, most pre-1975 fanzines, Mimeo/ Ditto 700. Also Warren Vampirella 1-20, Seuling Nyccon Materials. Robert Gerson, 113 E. Mt. Vernon, Oxford, PA 19363. 610-932-7065.

4900 NEWSPAPER STRIPS, FOR SALE

PICK OUT dates. Daily and Sunday. Great Selection. 1895 to 1996. Send your wantlist and SASE to: Gordon Campbell, 1124 Brookmeade Drive, Nashville, TN 37204

LARGE LIST of Sunday pages, sections, dailies, 1910-1970's, copy $1 (refundable). Always buying! Send "wantlists". Ken Mitchell, 710 Conacher Dr., Willowdale, Ontario, Canada M2M 3N6.

CHARLES SCHULZ subscribes to Hogan's Alley- shouldn't you? For fans of comic strips, books. Sample issue $7. Hogan's Alley, PO Box 47684, Atlanta, GA 30362.

SUNDAYS/ DAILIES Sell/ buy. Starland strips. Phone/ Fax 510-666-0732. 1563 Solano #155, Berkley, CA 94707.

4901 NEWSPAPER STRIPS, WANTED

WANTED: A complete set of Batman and Robin comics, from 1943 to 1946, of any Sundays. Write to: Alfred Sherman, 247 Parkview Ave., Apt. 5P, Bronxville, NY 10708-1324.

WANTED SUNDAY Comics: Brick Bradford, Phantom, Jungle Jim. Gary Rich, 445 Molino Ave., Sunnyvale, CA 94086.

WANTED: SUPERMAN dailies from the 1950s. Xerox copies okay. Cochran, PO Box 242, New York, NY 10024-0242.

I'VE BEEN stuck on the same deadend siding for years looking for Railroad Red and the Spurline! John Malcovsky, 13 Crombie St., Burlington, VT 05401-3612.

"SAM AND Silo" strips and books wnated. Also British/ Australian "Brick Bradford" comics. Andrew Pepoy, 2054 Kildaire Farm Rd. #200, Cary, NC 27511. E-mail: simoneajax@aol.com

POV

(From Page 92)

about to take away a certain writer's favorite assignment; they were just waiting until Stan had some time off so he'd be out of the building when it happened.

•

Stan wasn't involved in the comic-book industry from its birth, but he came close. He got in, as did many, through the time-honored American tradition of nepotism. He was a distant relative of Martin Goodman, the firm's owner. This connection got Stan a job that evolved quickly from office boy to writer. Joe Simon and Jack Kirby had been the editor and art director, respectively, and, when they left, Goodman had to search for a new editor in chief. To keep things up and functioning while he interviewed applicants, Goodman told Stan to sit behind the desk until a "real" editor could be found — and none ever was.

A quarter of a century later — still ensconced as editor in chief — Stan told this story to a magazine reporter and said something like, "I'm still here so I guess he hasn't found anyone yet."

A few months later, the magazine came out. The article said, among other things, "Stan Lee is the temporary editor at Marvel. His publisher is still looking for someone to replace him."

•

I eavesdropped, as Stan delivered a critique that was thoroughly non-demanding. He was the publisher of the company — the absolute head honcho. He was also the co-creator of the character, so he had both ranking and moral credentials to insist on his viewpoint being heeded. Still, he spoke in sentences that began with "Well, this is just my opinion, but — " and "I'd like the writer to consider if perhaps — "

He did not say, as others of lesser stature might, "Hey, I'm in charge here and I started this comic! You tell that pathetic excuse for a writer he's going to do it my way or I'll placekick his keister all the way to Charlton." Rather, he offered suggestions, all the time triple-underlining that he in no way wished to overrule the creative authority of the comic book's current writer.

And he perfectly pegged, I thought, what was going awry in the title. He knew clearly what the strip was — or should have been — about. Now, you say, "Of course he knew. He was its co-creator. Wouldn't he *have* to know what the comic book was all about?" And the answer to that is no, not necessarily. A lot of people in this world are able to create something wonderful without being able to explain, even to themselves, precisely what it is they've created.

But Stan knew, and I was impressed.

•

The packaging was all Stan's, and I don't think he's gotten nearly enough credit for promoting the product. Maybe he was just trying to sell more *Hulk* comics, or maybe he was trying to convince himself he had more adult readers than he actually had. But he defined Marvel as a place where comics didn't have to be just for kids, and the entire industry has headed that way ever since. Maybe it hasn't gone as far or as fast as some of us might've liked, but Stan Lee was the guy who pointed it in the right direction and gave it a shove.

When you put it all in the context of his career, you have to admire this. I do, anyway. He didn't get out and find a more respectable field; he stayed in comics and helped them to become a more respectable field. (He also didn't leave Marvel to get into television or movies; he stayed with Marvel and urged the company into those areas.)

•

Stan Lee has had a very long career — one that shows no signs of diminishing in the years to come. At an age when other men look to retirement, he is as active as he's ever been.

How has he managed this? I believe it has something to do with that management style we've discussed: with his refusal to impose his views on his employees. He does his job, he allows others around him to do theirs — and the result is that he and most of those around him do their best work.

But that doesn't completely explain Stan Lee.

I think it has something to do his sense of timing, with his instincts, discussed a moment ago, about how comics had to change in the 1960s.

But that also doesn't completely explain Stan Lee.

And I think it has a lot to do with his sense of style (discussed last week), his ability to connect with his readers (discussed the week before), and his enthusiasm for other creative talents (discussed the week before that).

But none of that completely explains Stan Lee ...

I know how Bruce Banner became the Hulk. I know how Matt Murdock became Daredevil. I know how Don Blake became Thor. I know how Peter Parker became Spider-Man. I even know how Henry Pym became Ant-Man, who in turn became Giant-Man, who then became Goliath, who then turned into Yellowjacket and then went back to being Ant-Man and then became — OK, so maybe I *don't* know that one.

But I also don't know how Stanley Lieber became Stan Lee, known and loved by a generation or two of Marvelites.

And I have a hunch that he doesn't know, either, which is one of the most charming things about him.

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GENERAL INFORMATION

A. PAYMENT: Ads must be accompanied by payment. You may pay with a check, money order, or credit card.

B. CREDIT CARDS: We will accept the following credit cards: VISA, MasterCard, American Express, Discover.

C. DEADLINE: For all advertising is 4:00 p.m. each Tuesday, unless otherwise stated on deadline card.

D. TERMS: Cash with copy only. All advertisers must provide information for the confidential use of the publisher should questions arise.

E. CONTRACT RATES are available for 6, 13, 26, or 52 consecutive issues. Contract rates apply to fulfillment of contract items. Cancellation of a contract by the advertiser allows the publisher to reinvoice covered ads at the earned rate. This rate card is a part of the advertising contract.

F. MINORS are required to furnish a statement of responsibility from their parent or guardian before their advertising can be accepted.

G. ERRORS: Typewritten copy is recommended. The publisher is not responsible for errors resulting from longhand or illegible copy, or changes submitted by telephone. The publisher's liability for any error shall not exceed the cost of the space occupied by that error.

H. LAYOUT and design services are provided by Krause Publications for advertisers who do not submit camera-ready copy. Due to the creative and subjective nature of these services, credit will not be allowed for conceptual variations.

I. GRADING: Items offered in any ad must be properly described as to condition, conforming to the standards set forth in Comics Buyer's Guide Price Guide. Advertisers may also exercise the option of grading offerings by applying a unique personal system, providing the standards applied are detailed in the ad to avoid confusion.

J. RETURN PRIVILEGE: Except as otherwise specified in any ad, an advertiser must accept the return of any merchandise postmarked within ten working days of its receipt by a customer.

K. P.O. BOX ADS are allowed, but the permanent home address, phone number and place of business of the advertiser must be filed with the publisher before advertisements may be printed.

L. SPECIAL PAGE POSITIONS are available at a premium, inquire for details.

M. ADVERTISING AGENCIES: There are no agency discounts.

N. CAMERA READY display ads qualify for a 15% discount. Copy must be ready for camera without additional paste-up or film work required. No charge for reproductions, enlargements or mail response key change. Classified Display, Comics Trader, Collector's Showcase and classified word ads do not qualify for the camera ready discount.

O. SPACE RESERVATIONS available for camera ready ads only. Must be made prior to ad deadline. Reserved space must be paid for even if ad does not arrive on time.

P. PRE-PRINTED INSERTS are available in Comics Buyer's Guide. Inquire for additional information and technical specifications.

Q. CIRCULATION is throughout the United States and Canada by subscription and single copy sales by agents in shops and other outlets.

R. PROOF OF PUBLICATION: Tear sheets of new display ads are mailed to those advertisers requesting this service. We regret we cannot provide this service to classified advertisers.

S. NOTE: All advertising orders are accepted subject to the terms and provisions of the current rate card. Krause Publications, Inc. reserves the right to decline advertising or suspend advertising privileges for such periods of time as in its discretion it sees fit, for any reason, whatsoever, irrespective of the validity of the reasons for such declination or suspension. The forwarding of an order is construed as acceptance of all rates and conditions in effect at the time the advertising is submitted. The publisher will not be bound by any conditions, printed or otherwise, appearing on any order for advertising space, billing instructions or copy instructions which conflict with its policies. Advertisers and advertising agencies assume liability for all content (including text representation and illustrations) of advertisements printed, and also assumes responsibility of any claims arising therefrom made against the publisher. It is the advertiser's or agency's responsibility to obtain appropriate releases on any item or individual pictured in their advertising. All agreements are subject to strikes, accidents, acts of God, or other contingencies beyond the publisher's control. The publisher reserves the right to edit any advertising copy to conform with its standard advertising policies, and to reject any ad which in its opinion is unethical or objectional for any reason.

SEND ADS AND PAYMENT TO:
COMICS BUYER'S GUIDE
Advertising
700 E. State St., Iola, WI 54990

COMICS BUYER'S GUIDE
700 East State Street
Iola, Wisconsin 54990
(715) 445-2214
FAX#(715) 445-4087
TELEX#55-6461
(Krause Publ.)

Advertising Deadlines

AD DEADLINE	NO.	ISSUE	AD DEADLINE	NO.	ISSUE
Tues., Dec. 16, 1997	1260	Jan. 9, 1998	Tues., Jan. 6, 1998	1263	Jan. 30, 1998
Mon., Dec. 22, 1997	1261	Jan. 16, 1998	Tues., Jan. 13, 1998	1264	Feb. 6, 1998
Mon., Dec. 29, 1997	1262	Jan. 23, 1998	Tues., Jan. 20, 1998	1265	Feb. 13, 1998

DISPLAY ADVERTISING

(Cost per ad per issue: ads must run consecutively)

AD SIZE	1 ISSUE	6 ISSUES	13 ISSUES	26 ISSUES	52 ISSUES
A. 2 col. x 2-5/8" (4-7/8" x 2-5/8")	$100.00	$98.00	$96.00	$92.00	$84.00
B. 2 col. x 5-3/8" (4-7/8" x 5-3/8") or	$189.00	$185.00	$181.00	$174.00	$159.00
4 col. x 2-5/8" (10" x 2-5/8")	$189.00	$185.00	$181.00	$174.00	$159.00
C. 2 col. x 11" (4-7/8" x 11") or	$294.00	$288.00	$282.00	$270.00	$247.00
4 col. x 5-3/8" (10" x 5-3/8")	$294.00	$288.00	$282.00	$270.00	$247.00
D. 4 col. x 11" (10" x 11")	$530.00	$519.00	$509.00	$488.00	$445.00

CLASSIFIED DISPLAY

(Cost per ad: ads must run consecutively to earn contract discounts.)

AD SIZE	1 ISSUE	6 ISSUES	13 ISSUES	26 ISSUES	52 ISSUES
1. 1 col. x 1" (2-1/4" x 1")	$20.00	$19.50	$19.00	$18.00	$17.00
2. 1 col. x 2" (2-1/4" x 2")	$29.50	$29.00	$28.00	$27.00	$25.00
3. 1 col. x 3" (2-1/4" x 3")	$38.00	$37.00	$36.00	$35.00	$32.00

CLASSIFIED WORD ADS:

Our "Classified" ads are heavily read. Base rates are 40¢ per word with discounts for multiple issues. Please print and punctuate - we are not responsible for error due to long-hand and illegible copy. For more information see classified ad form in the classified section. Credit card customers can place word ads TOLL FREE - Call 1-800-942-0673. (This is for classified word ads only.)

UNIT ADVERTISING:

A. COLLECTORS SHOWCASE

Collectors Showcase Units are 3-1/4" wide x 1-5/8" high and can be bought in multiples. All typesetting is done by Krause Publications and is included in the price.

Cost per ad per issue: ads must run consecutively to earn contract discounts

1 Issue	6 Issues	13 Issues	26 Issues	52 Issues
$30.00	$29.00	$28.00	$27.00	$25.00

B. COMICS TRADER ADS

"No-frills" advertising with a price to match. Design your own ad - just type your ad clearly on an 8-1/2"w x 8-1/2"h sheet of paper. We will reduce your Trader ad to fit a 1/9 page space (3-1/4"w x 3-1/4"h). Super Traders should be typed on an 8-1/2"w x 8-1/2"h sheet of paper which will be reduced to fit a 5" x 5" space.

Regular Trader

(Cost per ad per issue: ads must run consecutively to earn contract discounts. Limit 6 Trader spaces per page per advertiser.)

1 Issue	6 Issues	13 Issues	26 Issues	52 Issues
$41.00	$40.00	$39.00	$38.00	$34.00

Super Trader

(Cost per ad per issue: ads must run consecutively to earn contract discounts. Limit 2 Super Trader spaces per advertiser per page.)

1 Issue	6 Issues	13 Issues	26 Issues	52 Issues
$110.00	$108.00	$106.00	$101.00	$92.00

C. COMICS STRIPS

Comics Strip ads are 10" w x 2⅝" h and are reserved for publishers promoting their comics titles.

1 Issue	4 Issues
$85.00	$300.00

D. RETAILER DIRECTORY ...... $3.50 per issue

Leads fans to your cash register! List your store name, address, phone number and 15 words of description. Sold in 26 and 52 week increments. It's targeted more to the comics buff than the yellow pages - and it's more cost effective. If you sell COMICS BUYER'S GUIDE in your store, we will publish your listing in bold face type at no extra charge.

ADVERTISING REQUIREMENTS

A completed reference form must be in our confidential files before any buy, sell or trade ad can be placed. See below. Minors are required to furnish a statement of responsibility from their parents or guardian before their advertising can be accepted.
Payment must accompany an advertisement and must be in the form of a personal check drawn on U.S., Canadian or Mexican bank; money orders; international money orders; cashier's checks; or with your VISA, MasterCard, American Express or Discover credit card. Send your credit card number, expiration date, and the name on the card, along with permission to charge the card for your ad, with your advertising copy.

REFERENCE FORM

COMPANY NAME ____________
STREET ADDRESS ____________
CITY ____________ STATE ______ ZIP CODE ____________
PHONE NO. ____________
SOCIAL SECURITY # ____________
TYPE OF BUSINESS ____________
☐ CORPORATION
☐ CO PARTNERSHIP ☐ LIMITED PARTNERSHIP
NO. OF YEARS ESTABLISHED ______ ☐ INDIVIDUAL PROPRIETOR

PRINCIPAL OWNERS · STOCKHOLDERS · PARTNERS · OFFICERS OF COMPANY

NAME ____________
MAILING ADDRESS ____________
CITY ____________ STATE ______ ZIP CODE ____________
TITLE ____________

TRADE REFERENCES

NAME ____________
ADDRESS ____________
CITY ____________ STATE ______ ZIP CODE ____________
PHONE ____________

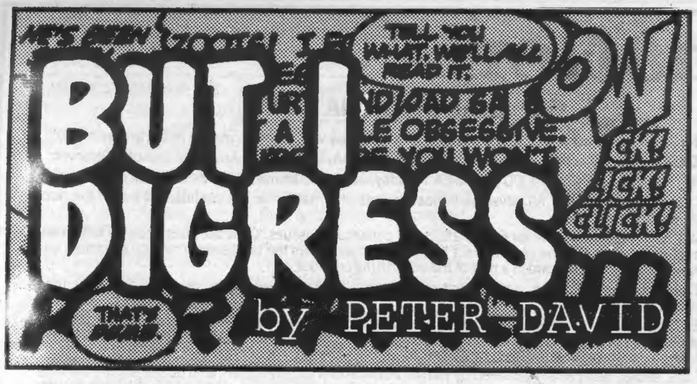
BANK REFERENCE

BANK NAME ____________
CITY ____________ STATE ______ ZIP CODE ____________
PHONE ____________
BANKING OFFICIAL ____________

I (we) hereby authorize Krause Publications and/or its credit agent to investigate the references herein or statements or other data obtained from me or any other person pertaining to my credit and financial responsibility. I understand that it is Krause Publications' policy to require cash in advance for all advertising until credit has been established or approved.

Further, I (we), the undersigned, will be held personally responsible and promise to pay promptly within 15 days of the billing date for all advertising debts incurred by the above named business and owing to Krause Publications.

AUTHORIZED SIGNATURE(S) OF APPLICANT(S). ____________



The place was Dragon*Con, 1995. I was one of the speakers at the Harlan Ellison Tribute. Naturally the word "Tribute" was an elastic one, and the commentary being offered ranged from straight-forward sincerity to tongue-in-cheek.

This was my second involvement in a tribute in a month's time. Just a couple of weeks before, when I'd been the Guest of Honor at the Chicago Comicon, I'd also served as toastmaster at the Stan Lee Tribute Dinner. On that occasion I'd observed, "Last year, Harlan Ellison was the Guest of Honor, and the Chicago Comicon had a Harlan Ellison Tribute Dinner. This year, *I* am the Guest of Honor, so *naturally*, we're having a *Stan Lee* Tribute Dinner." That had been an entertaining and nerve-wracking endeavor, as Sal Buscema, Julie Schwartz, Roy Thomas, Chris Claremont, and Jim Shooter each delivered joking, humorous, (and in Jim's case, frankly, kinda disconcerting) speeches about Stan. Convention head Gary Colabuono hand-picked me for the assignment, and I had been a nervous wreck beforehand, because my feeling (not entirely unwarranted) was that the success or failure of the evening's festivities rested entirely on my shoulders. For that matter, I'm always nervous when I'm in a situation where I'm expected to be funny on cue, at a particular place and time. Making off-hand remarks and entertaining folks, I can do. But when an audience shows up prepared and expecting to laugh, my stomach turns into a knot (and, with my stomach, that's a pretty big knot.)

So there I was, a couple of weeks later, at Dragon*Con, on the stage of the Atlanta Hilton, tributing again, and once again expected to be funny-on-cue. I decided to make it work for me by going in completely the other direction, and the timing of it in relation to the previous dinner suggested a concept to me. So I got up on the podium, and this is what I said:

"It may seem tempting, considering the reputation of tonight's subject, to make snide comments or cheap jokes. I'm sorry to disappoint you, because I mean this sincerely, and I know that some of you are snickering — but honest to God, I'm not going to do that. I like the guy too much to do that. His writing has meant too much to me, and he as a person has meant too much to me.

"In many ways, I can't believe that I'm up here. I can't believe that he knows my name; I can't believe I'm someone whom he might actually consider a friend. Because I still remember being a fanboy, encountering his work for the first time. Because to me, there were all the other writers whose work was solid, involving, even exciting. Writers whose work stirred the imagination.

"But they were all over here, y'know?" and I gestured off to one side. "Over here in this other realm, doing their own thing. And here was this other guy, out on the ledge, off in his own universe that didn't seem so much fiction as a troubling reflection of reality. In many ways, he ruined the grade curve for everyone else, because these were characters and stories who made everyone else look sick in comparison. Many would read his stories to try to copy and emulate his style. But there was only so much they could do, because he was, and is, unique.

"Even I, as a kid who knew nothing about nothing, was capable of reading his stories, his singular viewpoint, his turn of phrase, his crackling dialogue, and saying, 'This is new. This is different. This is gutwrenching.'

"Who among us can possibly forget the magic that grew from his collaborations with Jack Kirby … Steve Dit … ko …"

I stopped dead, a carefully crafted expression of befuddlement on my face. Julie Schwartz, who was seated next to me, looked at me in puzzlement. I started flipping through the rest of the speech, becoming more and more concerned. There was some confused laughter from the audience, as the silence lengthened, and then I said with total embarrassment, "Oh [excrement], this is from the Stan Lee Roast."

The place erupted in hysterics. I've never received such a lengthy, sustained laugh in my life (well, not while I was fully dressed, at any rate.) Absolutely everyone in the place had become utterly convinced, as the speech had gone on and on, that I was being completely sincere. I'd sucker-punched the entire hall, and no one more so than Ellison. Harlan was doubled over, slapping the table repeatedly, unable to speak, until finally he manage to sputter out, "What kind of terrible life have I led that this is the best I can do for friends?"

The reason I bring this up is that, as I was preparing this column and endeavoring to express what the work of Stan Lee meant to me, I realized that I'd already said it on a previous occasion. It was simply in another context entirely. So I felt it appropriate to pull those words up and print them here because, although they applied to Harlan (which was why the gag worked), I really was putting on my Stan Thinking Cap when I prepared the speech. It genuinely did summarize what Stan, and his work, has meant to me.

In speaking to ***CBG*** Associate Editor Brent Frankenhoff, I learned that this issue has garnered nearly a *thousand* letters offering praise, tribute, and comment to Stan. Originally I was going to run a couple of entertaining, but embarrassing, anecdotes about Stan (mostly centering on his penchant for forgetting names). But in the face of that sort of outpouring of affection and genuine tribute, I realized that it would have been totally inappropriate for this issue. Besides, it's not as though my memory's much better (and I'm a far piece from 75), so I would have been treading far into pot-calling-the-kettle-black territory.

Stan the writer has not only meant a great deal to me, but so has Stan "The Man." One of the single coolest moments of my entire life was when I was visiting Los Angeles on one occasion, got together with Stan, and we went out to lunch. There I was, riding along in Stan's open-air Jeep (I apologize if I'm getting the model wrong, Stan, but that gives the general idea of what it looked like), chatting about the Hulk's early days, and I literally couldn't believe I was there, shooting the breeze with "The Man."

He was, and is, the single greatest Good Will Ambassador that this industry has. The only comics creator whose name prompts instant recognition, he has survived not only umpty-ump changes in management, but also changes in the fan climate. It was only a few years ago that it seemed as if everyone and his brother was out to pillory Stan or diminish his involvement in the creation of Marvel Comics. No less a publication than *The Village Voice* cavalierly dismissed him as nothing more than a typist of word balloons. (This is, of course, the same publication which later screwed over another comics legend, Jules Feiffer.)

And how did Stan deal with this barrage of criticism and firestorm of controversy? In a manner that should be a lesson to everyone in this industry (and I sure as hell don't exclude myself), he rose above it. Refusing to descend into the muck with critics, he declined to badmouth anyone. It simply wasn't appropriate for comics' Good Will Ambassador to be spreading bad will. Perhaps he knew that all he had to do was outlast it and eventually it would dissipate, consuming itself.

He was right, of course. And now here we are, with page after page of testimonial and affection, rightly placed and roundly deserved.

I know I wrote of this elsewhere, but it bears mentioning again: At this year's San Diego convention, the Marvel Comics booth was well-attended and busy enough, sure — but the entire atmosphere changed when Stan "The Man" showed up. The excitement level was jacked up, there was an adrenaline surge throughout the entire crowd. Stan was there, "The Man" was in the house. He shook people's hands, he signed things, he made his presence known. Fans toward the back of the line pushed up against each other to try to catch a glimpse of him.

You'd never know, from his attitude, that this guy was 75. You'd never know that he'd aged at all. Stan stayed at the booth for as long as he could, and, when it was time to go, he loudly said his good-byes and, amidst hails from the crowd, *vaulted* over the velvet ropes. It was incredible to see.

And the thing that struck me most about his appearance there, and his general conduct with the fans, is that you can easily tell something whenever you see him in action. You can tell that, no matter how many criticisms Marvel's editorial output had received over the years, no matter how the company's luster diminished thanks to the machinations of various owners, no matter how much faith had been lost in the eyes of retailers and distributors — Stan never lost faith. Never lost his enthusiasm for the line, his passion for the industry, and his respect for, and enjoyment of, the fans. In this day and age, the love that Stan Lee bears for what he does is the only infectious disease that everyone in this business should want to catch.

There's every possibility that, in private, he feels differently. But he never forgets his public responsibility, never forgets the persona of Stan "The Man" that the fans expect and want. His devotion to the fans is unstinting, and it's great to see, in this issue of ***CBG***, that, in some small measure, that devotion has been returned.

Happy birthday, Stan.

And, uh, thanks for the unintentional assist at Dragon*Con.

Peter David, writer of stuff, can be written to at To Be Continued Inc., P.O. Box 239, Bayport, NY 11705.

COMICS GUIDE

By Maggie Thompson

One of the messages conveyed in this issue of ***Comics Buyer's Guide*** is that Stan Lee's career in writing comics has so far produced countless stories packed with entertainment worth reading, then collecting. Even fans who grew up on Stan's work may have learned for the first time that there is a goldmine they have yet to explore — one absolutely packed with nuggets to be located and treasured.

One map to a portion of that mine — for readers whose primary interests lie with the universe of super-heroes — is in a deluxe hardcover written by Peter Sanderson. ***Marvel Universe*** (1996, Abrams, ISBN 0-8109-4285-2, $49.50) is an art book packed with analyses of characters, storylines, and even reprints of classic moments from the Silver Age world that began with Stan Lee. It's well worth the money, both as a reminder of all the facets of that world — and, for that matter, as a reference tool.

For a look at Stan's earlier work, begin by taking a look at comics available from back-issue dealers — aided by material in this ***CBG***. Reading copies in other genres (except, maybe, for the horror items) shouldn't be prohibitively priced.

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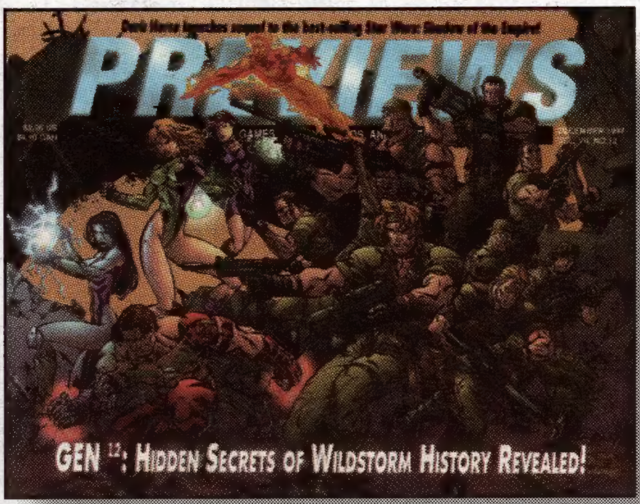

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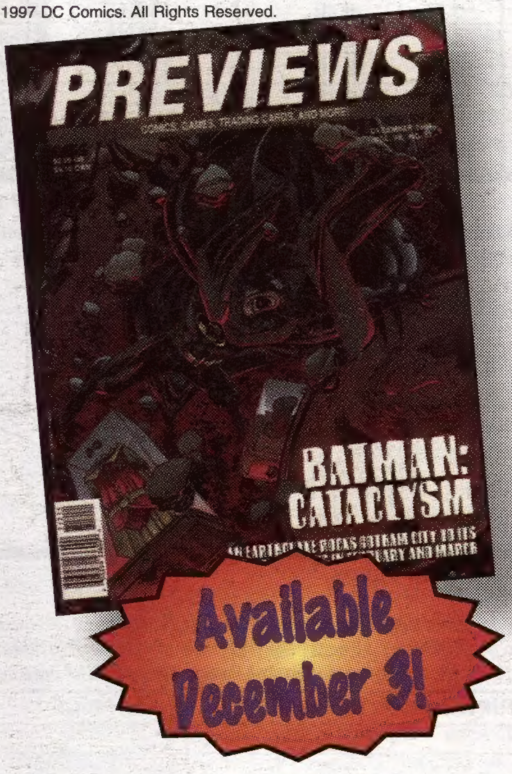

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